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*International Health Exhibition,*

LONDON, 1884.

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SCHOOLS OF ART:

THEIR ORIGIN, HISTORY, WORK, AND  
INFLUENCE.

BY

JOHN C. L. SPARKES,

PRINCIPAL OF THE NATIONAL ART TRAINING SCHOOL, SOUTH KENSINGTON.

"The excellence of every art must consist in the complete accomplishment of its purpose. . . . Nothing has its proper lustre but in its proper place."—SIR JOSHUA REYNOLDS.

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## PREFACE.



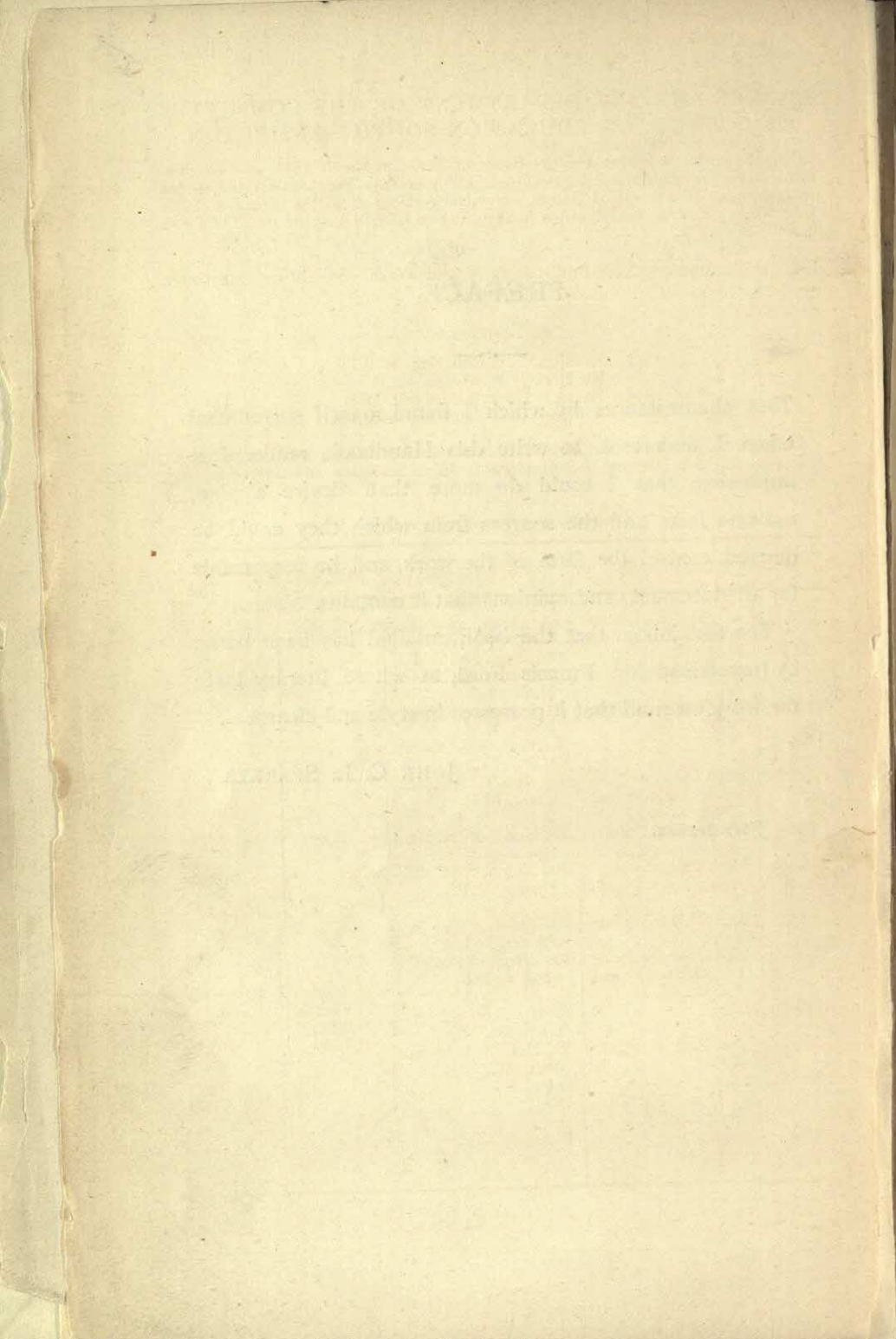
THE circumstances by which I found myself surrounded when I undertook to write this Handbook, rendered it impossible that I could do more than devise a plan, indicate facts and the sources from which they could be derived, control the form of the work, and be responsible for all statements and opinions that it contains.

The real labour that the book entailed has been borne by my friend Mr. Francis Ford, to whose literary taste the work owes all that it possesses in style and clearness.

JOHN C. L. SPARKES.

*July 9, 1884.*







# SCIENCE AND ART DEPARTMENT OF THE COMMITTEE OF COUNCIL ON EDUCATION, SOUTH KENSINGTON.

Established in connection with the Board of Trade in March, 1853, as a development of the Department of Practical Art, which in 1852 had been created for the reorganization of Schools of Design. Nominally placed under the direction of the Committee of Council on Education in 1856, and transferred from the Board of Trade in February, 1857.

## LIST OF PRESIDENTS, VICE-PRESIDENTS, SECRETARIES, AND CHIEF EXECUTIVE OFFICERS.

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1852. Rt. Hon. H. Labouchere, M.P.  
Rt. Hon. J. W. Henley, M.P.  
1853. Rt. Hon. Edward Cardwell, M.P.  
1855. Rt. Hon. Lord Stanley of Alderley.

During the above years Mr. Cole, C.B., was the chief executive officer under the successive titles of General Superintendent, Joint Secretary and Inspector, and General Inspector.

### *Committee of Council on Education.*

Years.	Lord-Presidents.	Vice-Presidents.	Secretaries.	Assistant-Secretaries.	
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1873	Rt. Hon. Lord Aberdare.	Rt. Hon. W. E. Forster, M.P.			
1874-77	His Grace the Duke of Richmond and Gordon, K.G.	Rt. Hon. Viscount Sandon, M.P.			
1878-79	Ditto.	Rt. Hon. Lord George Hamilton, M.P.			
1880	The Earl Spencer, K.G.	Rt. Hon. A. J. Mundella, M.P.	Col. Donnelly, R.E.	Col. Donnelly, R.E.	
1881-82	Ditto.	Ditto.			
1883	Rt. Hon. Lord Cardingford, K.P.	Ditto.			
1884	Ditto.	Ditto.			

# PRINCIPAL AUTHORITIES CONSULTED.

Report of Select Committee of the House of Commons, and Evidence . . . . .	1835-6
Report on Foreign Schools of Design, by W. Dyce, R.A. . .	1840
Report of Select Committee appointed to take into con- sideration the Promotion of the Fine Arts, in connec- tion with the rebuilding of the Houses of Parliament . .	1841
Reports of the Council of the School of Design, and of Special Committees of the Council . . . . .	1841-7
Report of the Select Committee of the House of Commons, and Evidence, and Draft Report proposed by the Chair- man (Mr. Milner Gibson) . . . . .	1849
Reports of Mr. Ambrose Poynter, Inspector of Branch Schools . . . . .	1850-1
Letters of the Joint Head Masters of the School at Somerset House . . . . .	1850-1
Annual Reports of the Department of Science and Art . .	1854-83
Report of Select Committee of the House of Commons, and Evidence . . . . .	1864
Colonel Donnelly's 'History of the Science and Art Depart- ment,' published in the 30th Report of the Department . .	1883
Art Directory, revised to 1883 . . . . .	1883
Special Descriptive Catalogues and Handbooks of the South Kensington Museum.	



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# SCHOOLS OF ART:

THEIR ORIGIN, HISTORY, WORK, AND INFLUENCE.



## CHAPTER I.

### NATIONAL ART TENDENCIES IN THE PAST.

IN a treatise professing to deal with the history, work, aims, and influences of our national Schools of Art—or, as they were originally called, Schools of Design—it is desirable, as a preliminary step, to consider the evidence afforded by our past history as to the artistic faculties and tendencies of the English people, for it is upon these that the cultivation of artistic taste and progressive excellence in art-manufacture must be dependent.

Until within a comparatively recent period, it was, with many, an accepted dogma that the productions of our handicraftsmen had never had but one meritorious characteristic, good solid workmanship; that we were, and always had been, lamentably deficient in artistic capacity; that in all matters of taste the dictum of our Continental neighbours, and especially of those who are nearest to us on the opposite side of the Channel, should be deferentially regarded as conclusive; in short, that the beneficent influences of artistic culture, like the soft breezes of less rigorous climes, were wafted to these islands from the sunny South. It was urged that English art was substantially foreign art; that our early architecture came from Normandy, our pointed Gothic from France, our painting from Flanders, our



costume from Italy, and so forth ; and in a sense this might be true. But it might with equal force be objected that Greece obtained her art from the East, and Rome from Greece, and France from Rome, without giving to each the credit which we claim for ourselves—that having had the judgment to import what suited our tastes and requirements, we had also the skill so to modify the importation that it became essentially our own, with distinct national characteristics.

It will therefore be satisfactory to show, in the first place, that, in the best and truest sense, England has always been an artistic country ; that the arts of architecture and of applied design—to employ a modern expression which covers a great deal of ground—flourished here throughout the Middle Ages ; that although there was a subsequent period of decadence, this has been followed in more modern times by a revival of artistic excellence, fostered and developed by the Art Schools established and encouraged by successive Administrations during the last half-century ; and that in our application of art to industrial purposes—to say nothing of those higher branches with which it is not proposed to deal here—we are at the present moment in the foremost rank amongst the nations of Europe. Not that all this has been effected of a set purpose, in obedience to the dictates of a well-digested scheme, but rather—like many of our national successes—in spite of much blundering, subject always to the best of corrective influences, the sound practical common-sense of an intelligent, persistent, and determined people. There is, indeed, no reason why this nation should not in the future—perhaps in the immediate future—become as renowned for artistic taste, as it has been in the past for substantial excellence, in all manufactures dependent on the cultivation of the arts of design. It is, however, desirable, when contemplating such advance on the one hand, to beware of decadence on the other ; to be careful lest we lose the reputation (somewhat imperilled by inferior workmanship in recent times) to which our productions have owed pre-eminence in that important particular. The assurance that an article was of English



make was at one time a sufficient guarantee of mechanical excellence, if not of tastefulness in form or decoration ; let us beware lest, in attaining what we lacked, we imperil that which all the world was ready to acknowledge as our own.

It is, indeed, difficult to imagine on what ground any civilized people could be charged with such a deficiency of artistic capacity as that which it was at one time the fashion to attribute to ourselves, we might even say with our tacit acquiescence. In every portion of the habitable globe evidences have been found of artistic tendencies, which, indeed, appear to be instinctive. Even among savage tribes, the common implements and utensils of domestic use, of the chase, of warfare, are found, first, to be adapted by their construction to the special purposes for which they are designed, and then to receive such modifications of form as may render them pleasing to the eye, and such ornamentation as the fancy may suggest. And in the earliest of these stages we find artistic instinct in the exercise of one of its most important functions. As in nature, so in art, utility and beauty go hand in hand ; and when an implement is found to be fully adapted to its purpose, admirable in its completeness, without anything superfluous or incongruous in its construction, we have the beauty of utility, or, as Mr. Poynter terms it, "the beauty of fitness"—a kind of beauty that cannot be too persistently kept before the mind of the workman. It has been too much the fashion to regard beauty and utility as distinct things, if not actually antagonistic, at least independent the one of the other ; but this is a fallacy controverted by all good workmanship, viewed in an artistic light. Even in the primitive work of savage tribes, in their spontaneous efforts to impart grace of form and ornament to what was in the first instance constructed simply for convenient use, may be found the germs of artistic feeling—a tendency to practical art as a means of satisfying a natural impulse. And if this be so, to a greater or less extent, where civilization, as we understand it, is unknown, are we not

justified in the conviction that the artistic instinct, subject to influences for good or for evil, is a common endowment of humanity. All else is dependent on culture, the work of successive epochs of continuous and increasing civilization, modified by the condition, habits, and surroundings of a people. As Mr. Gladstone observed in a speech delivered a few years ago—

“The sense of beauty is not, under natural and equal circumstances, the favoured inheritance of a few, but is meant to be, should be, and may be the universal inheritance of civilized mankind. . . . We are now coming, we have almost come, to the belief that music is a general inheritance, that the faculty of music is a common faculty of the people forming an intelligent community. Was that so fifty years ago? I remember the time when you were laughed at if you contended, as I was stoutly contending, that the human being, as such, was musical; you were considered a fool, a dreamer, an enthusiast. People used to say, ‘I can’t tell one note from another; I don’t care a bit about music,’ and I replied by saying, ‘If the nurse who carried you when you were six months old had continued to carry you until you were forty, you would not be able to walk.’ . . . If there be those who have no sense of music, they are analogous to those who are born deaf or blind, and consequently are entitled to sympathy as being excluded from one of the purest enjoyments Providence has ordained for human nature. I believe it is exactly the same with the sense of beauty. . . . The original capacity lies in the nature; that capacity is modified from generation to generation, and the cultivation of it in certain generations affects the capabilities with which the children of those persons are born into the world. Those whose parents have been conversant for a long period of time with the objects of beauty and the exercise of the faculty of taste have great advantages, a considerable start in the race. . . . But do not let us be discouraged because we have not any of these advantages. . . . In every one of us there is enough to work upon; it is upon the manliness and the fidelity of the effort made to improve that which we possess that the ultimate result will depend.”

It would be scarcely profitable to dwell further upon the idea that the English people are by nature inartistic; their works may be appealed to as evidence that they are as receptive in this respect as in others in which they have become distinguished among the nations. If it were not so, indeed, there would be small hope of the effectual exercise of beneficial influences. Neither would it be



profitable to deal with the prognostics of pessimists who regard advance in art as a sure sign of national decadence ; who seek support for their narrow conclusions in the fate of Greece and Rome, illogically associating it with the incomparable perfection attained by the artists of the ancient world, whose works, as our perceptive powers become more and more subtle and refined, become more and more the objects of our admiration and delight. These are themes the further discussion of which must be left to others, and their dismissal paves the way for that which is the immediate subject of consideration—the extent to which the artistic tendencies of this nation, in their application to industrial processes, have been and are being developed.

With respect to what has been, England may well claim for herself a notable and a characteristic place in the history of the past. It would, indeed, be surprising if it were otherwise ; for a nation which has displayed so much inherent force in other directions, which has produced many of the greatest geniuses the world has seen, which in poetic feeling, in dramatic power, in maritime enterprise, in warlike prowess, in inventive genius, knows no superior, might well be expected to excel in any work demanding the exercise of great gifts and high intelligence. It would be easy to show that even in the days of Saxon Pagandom the inhabitants of these islands produced much that was artistic, especially in ornaments for the person. It was not, however, until Christianity dawned upon Britain that any material advance was made. The advent of a purer faith, with its high and ennobling influences, led to important results in the employment and education of art workmen, especially after the Normans took possession of the land. The Church was both generous and critical in its patronage, and thus rendered a double service in its encouragement of art. Shrines, crosses, vessels, vestments, became the subject of artistic attention, and received the best and costliest treatment that could be lavished upon them, under the immediate direction of those who for many generations,



even until the period of the Reformation, were the chief repositories of culture and scholarship. At Ely and at St. Alban's, in the eleventh and twelfth centuries, the goldsmith's art was practised within the Abbey precincts, and some images by the Abbot of Ely himself were stripped of their silver-gilt covering and the precious stones with which they were enriched, to appease the wrath of William the Conqueror, who wrung from the convent a thousand marks, obtained by the sacrifice of its gold and silver ornaments, after the determined stand made against the invader in the last Saxon "camp of refuge." Matthew Paris tells us that two candelabra made at St. Alban's Abbey were sent to St. Peter's at Rome, and the examples still left to us justify the conviction that at this early period English workers in the precious metals were as advanced in their beautiful art as any to be found on the continent of Europe.

As years passed on, the goldsmith's craft was in increasing demand, not only for princes and abbots, but for the great feudal lords, who, knowing nothing of the countless sources of expenditure opened up by the requirements of a more luxurious age, expended much of their superfluous wealth on gifts to the church, personal ornaments, and costly household plate, of which many persons of distinction had great store, no inconsiderable proportion of it being of pure gold. The treasure of Cardinal Wolsey, perhaps the most munificent patron of the goldsmith's art during the Tudor period, astounds us with its splendour. His biographer Cavendish tells us that—

"There was at banquets a cupboard as long as the chamber was in breadth, with six deskes in height, garnished with gilt plate, and the nethermost deske was garnished all with gold plate, having with lights one paire of candlesticks with silver and gilt, being curiously wrought, which cost three hundred marks. This cupboard was barred round about that no man might come nigh it, for there was none of all this plate touched—there was sufficient besides."

Such patronage was not, however, confined to nobles and ecclesiastics of high rank. People of lesser degree had

much gold and silver plate to bear in mind when declaring their testamentary intentions, as we learn from wills and inventories. The wealthy Trade Guilds also took advantage of every opportunity to enrich their tables and cupboards, and many of their beautiful cups, salvers, and other articles in the precious metals show what English taste and skill were in those days.

In another department of art-workmanship, not yet noticed, pre-eminent skill was displayed at a very early period of our history. In some critical remarks on vestments, a high authority (the Very Rev. Dr. Rock) states that several of the illuminations in that splendid MS., the Benedictional of Æthelwold, in the possession of the Duke of Devonshire—itsself the work of an Anglo-Saxon artist, and stated by Mr. Richard Holmes, of the British Museum, to be the most richly adorned example of the illuminated work of the 10th century in existence—show how elaborately were the mass vestments embroidered by the Anglo-Saxons of that period.

“So rich and beautiful were they (says Dr. Rock) that the Norman William carried many of them off, and bestowed them on the churches of Normandy. Up to the 16th century the same principle was acted on, and from a visitation made, A.D. 1295, of St. Paul’s, London, we learn how rich, as well as numerous, were the vestments belonging at the time to that Cathedral. The inventories of Canterbury, York, and Lincoln, taken at a later date, bear like testimony for each of their respective churches; while the wills of our bishops, dignified churchmen, nobility, and gentry of the olden times give evidence that hardly was there here a parish church or domestic oratory without its splendid vestments. No kingdom in Christendom was better furnished with them, and their tissues were of the most beautiful and costly that might anywhere be found. . . . To many at the present day it is a fact entirely unknown, that for ages this country was celebrated for the beauty of its embroideries; and vestments wrought in England awakened such admiration abroad that they were eagerly sought for there. Eadmer, who went along with the Archbishop of Canterbury to a Council at Bari, A.D. 1098, tells us that a cope given years before, by Ægelnoth, the Anglo-Saxon primate, to an Archbishop of Benevento, was unmatched in beauty by any other vestment he saw in Italy, or worn in that numerous assembly of bishops. Such praises bestowed upon the best of our home-wrought vestments, as real works of art, are fully borne out by the scanty remains



of those English embroideries which have happily reached us through so many perils from wanton destruction or ordinary decay. . . . Though the nuns were the principal, they were not by any means the only embroiderers of vestments for the Church. All along from the Anglo-Saxon period our royal princesses and our high-born dames loved to busy their needles upon such work. Besides women, men too were taught and practised embroidery, and this as well as other works of useful or decorative art was followed by the monks. Writing to Cromwell, Giffard, one of the Commissioners for the suppression of the smaller houses in the reign of Henry VIII., thus speaks of the monastery of Wolstrobe, in Lincolnshire :—‘Not one religious person there but that he can and doth use either imbrothering [embroidering], writing books very fair hand, making their own garments, carving, painting, or graving’; what was done in this was also done in other monasteries.”

There can be no doubt, either, as to the manufacture of excellent tapestry in England in mediæval and later times, for we learn from M. de Champeaux that in 1344 Edward III. passed a law for its regulation, and in 1392 the Earl of Arundel disposed by will of the tapestry in his castle, which had been recently made in London. At a later date the monks of Canterbury manufactured hangings in tapestry for the walls of their choir, and these are now at Aix in Provence. Throughout the 16th century a manufactory existed at Barchester, Warwickshire, and both James I. and Charles I., patronised one established in 1619 at Mortlake, Surrey, by Sir Francis Crane, the last lay Chancellor of the Order of the Garter. Some remarkably beautiful work was produced at Mortlake, and the success of the manufactory (which disappeared at the beginning of the 18th century) attracted a great number of tapestry workers from Oudenarde, where the art had been practised from the middle of the 15th century.

“Charles I. (continues M. de Champeaux) commissioned them to reproduce the beautiful compositions of the Italian artists which decorated his fine gallery, and principally the magnificent cartoons of Raphael representing the Acts of Christ and his Apostles. These cartoons were found in the manufactory at Brussels, where they had been forgotten after the execution of the tapestries for the Vatican, and Charles, by the advice of Rubens, bought them. The greater number of these pieces of tapestry, which were bought by Mazarin at the sale of Charles I.’s property, and notably those representing the



Acts of Christ and his Apostles, after Raphael, have found a refuge, after many vicissitudes, in the 'Garde Meuble' at Paris. . . . The civil war which troubled England at the end of the reign of Charles I. put a stop to the artistic productions of this manufactory ; but at the Restoration Charles II. granted to it the same protection as his father. He sent to it again the cartoons of Raphael, which Cromwell, to preserve them for the nation, had bought at the sale of the effects of Charles I."

There is also no doubt as to the existence of numerous artists in ivory carving in this country in mediæval times. The late Sir Digby Wyatt, in a lecture delivered before the Arundel Society, says—

"The English style may be assigned a positive position midway between the French and the second Italian manner. It does not exhibit the gaiety and tenderness of the former, nor has it quite the grandeur of the latter, but it is marked by a sober earnestness of expression in serious action which neither of these styles possesses."

Another authority (Mr. Wm. Maskell) states that—

"The English school had less of the monotony and mannerism which are the derogatory features of the continental examples of the same period ; in fact, English Gothic ivories have both a purity and a variety of treatment on a par with the admirable characteristics of contemporary architecture in this country."

By far the greater portion of our early works of art, especially in the precious metals, have in the lapse of centuries vanished from existence. For the most part the crosses, chalices, lamps, candlesticks, monstrances, reliquaries, and other appliances of the Romish ritual were ruthlessly destroyed at the Reformation, when most of the Church plate was sent to the melting-pot. During the short reign of Edward VI., the Protector Somerset issued an order under which every man found in possession of a representation of Our Lord, the Virgin Mary, or any picture stories, was liable to a fine, and on a second repetition of the offence, to imprisonment ; and the gay cavaliers of Elizabeth's time sometimes indulged in the destruction of pictures, statues, and windows, for mere amusement. Indeed, an action was brought against a gentleman of fortune named Sherfield on account of some mischief of this kind,

and the Attorney-General (who conducted the prosecution) said he believed there was such a predilection for the destruction of art that there were people who would have knocked off the cherubim from the ark! At the end of the 15th century the great revival known as the Renaissance led to further destruction of the old work, in order that it might give place to new; and other causes for its disappearance will readily suggest themselves to the reader, such as civil commotion or the pecuniary necessities of the hour, as when Pope Clement VII., besieged by the Spaniards in the Castle of St. Angelo, directed Benvenuto Cellini to unset all the precious stones in the Papal tiaras, sacred vessels, and vestments, and to melt down the gold, of which he thus obtained two hundred-weight, for the payment of the troops. Really, the marvel is, not that so few, but that so many specimens are still left to us. Both at South Kensington, and in private collections, examples of surpassing interest—amongst which may be mentioned the Gloucester candlestick, the Lynn cup, and the Syon cope—bear testimony to the excellence of English workmanship at this remote period. It may be said, to quote the words of Mr. J. Hungerford Pollen, in some remarks on the gold and silver work of the 13th, 14th, and 15th centuries, that—

“If the sculptors and modellers of the 13th century had not learned in the scientific manner of the 16th, they faithfully followed the living model as they saw it . . . . Of the grace and dignity of both armour and civil dress, the drapery of women, and the habits of ecclesiastics, we can have no truer representation than the many images on tombs still remaining to us . . . . Teaching that had been diligently carried on in monastic enclosures bore sound fruits. Hundreds of artist workmen could design and model correctly and with ease. In manuscript illuminations and ornaments, in hammered or chased metal work, in enamel and niello decorations, the lines are drawn with a firm and dexterous hand, perfectly trained for the work to be done. These artists were of unequal merit, as at all times, but none of their work shows ignorance or hesitation; ignorance, that is, of what may be called the stores of accomplishment of that day, or hesitation in carrying them into execution.”

Before passing from this period, the work of our early



modellers and sculptors in stone and bronze demands some attention. Characteristic sculptures of the 10th and 11th centuries may still be seen at Chichester, Ely, Winchester, and elsewhere, and those which adorn the Cathedrals of Wells, Lincoln, and Lichfield, may also be cited as evidence of high capability. Though an Italian origin has been claimed for Master William Torell, goldsmith and citizen of London, mention may be made of his beautiful gilt bronze effigies of Queen Eleanor and Henry III. in Westminster Abbey. The tomb of Richard Beauchamp, Earl of Warwick, at Warwick, can be referred to without hesitation as the work of English hands, and many other examples of our early modelling may well be regarded with pride, if not with humility.

In connection with these memorials of the past, reference should be made to an art which was introduced into this country at the end of the 12th century, and in which English workmen displayed surpassing excellence at the very outset—namely, the employment of effigies in engraved metal as memorials of the dead. Notwithstanding the wholesale destruction of the Commonwealth period and the sad neglect of later years—which in York Minster alone have deprived us of all but one of 120 “brasses” known to have been there at the beginning of the 17th century—there are still about 2000 left in our cathedrals and parish churches, and the drawing and execution of the earliest examples, a few of which remain, excite the admiration and astonishment of the modern artist. Again, our early seals, ecclesiastical, civic, and personal, admirable as they are both in design and execution, afford additional evidence, if any were needed, of the fact that under the Plantagenet Kings Englishmen excelled in all workmanship demanding refined artistic feeling and delicate executive skill.

The development of artistic taste throughout this period is also especially manifest in our church architecture, many noble examples of which have survived the neglect of ages, and (what has sometimes been still more perilous) the work of restorers. Our great cathedrals are filled with

work which may also be found in all its excellence, though not on so important a scale, in our parish churches ; and the structures themselves, though sharing the general character of continental Gothic, display great originality of treatment and not mere slavish reproduction. The woodwork, too, is most remarkable for that particular kind of beauty in which one recognises the human influences of hand and eye, and which can never be produced by the purely mechanical precision of rule and compasses. Here again the influence of the cloister was distinctly felt both in constructive ingenuity and beauty of detail : as an example of the former the work of Alan de Walsingham at Ely may be referred to. Westminster Hall also demands particular mention as a building that has no parallel in Europe for the grandeur of its proportions and excellence of its construction. Even the more degenerate architecture of the Perpendicular period was nobler than that which marked a contemporaneous decadence in continental States ; and our singularly beautiful fan tracery, so peculiarly English, may be referred to as evidence of this.

In a paper on fresco painting, placed before the Select Committee appointed in 1841 in connection with the rebuilding of the Houses of Parliament, Mr. (afterwards Sir Charles) Eastlake bears the following testimony to our early artistic excellence :

"We should dwell on the fact that the arts in England under Henry III., in the 13th century, were as much advanced as in Italy itself ; that our architecture was even more characteristic and freer from classic influence ; that sculpture, to judge from Wells Cathedral, bid fair to rival the contemporary efforts in Tuscany, and that our painting of the same period might fairly compete with that of Siena and Florence. . . . The first conviction that should press upon us should be that our own country, and our own English feelings, are sufficient to produce and foster a characteristic style of art ; that although we might share much of the spirit of the Germanic nations, this spirit would be modified, perhaps refined, by our peculiar habits ; above all, we should entirely agree with the Germans in concluding that we are as little in want of foreign artists to represent our history and express our feelings, as of foreign soldiers to defend our liberties."



Is it not therefore abundantly clear that during the Middle Ages the all-important characteristics of the art-workman—artistic feeling and mechanical skill—were abundantly manifest in this country, so far as they were elicited by the requirements of the time? In those branches of art which received encouragement, material progress was made; without such encouragement no such progress has been apparent in any nation or at any period. As in the highest departments of art, so in the most unimportant application of its principles to the purposes of manufacture, it is the want that creates the work, which in its turn excites fresh impulses and demands, action and re-action combining to develop the powers of a nation and lead it upwards to artistic excellence. This advance was steady and continuous until the period of the Reformation, which, as we have seen, affected other matters besides the relations between England and Rome, between independent sovereignty and Papal authority. The Fine Arts, checked in their progress, were deprived of their great patron the Church, and were relegated for the most part to domestic work, though the art of the sculptor was still kept alive by the demand for monumental effigies. There was also a marked decadence in our church architecture, and a corresponding deterioration in all work capable of artistic treatment, for this had been greatly dependent on our architectural excellence, deriving from it many details of construction and enrichment. But other forces were also beginning to make themselves felt, and to these we owe what was to some extent a compensatory advance in another direction. The discoveries of Columbus and Vasco da Gama, following close upon one another at the end of the 15th century, were factors of the first importance in the subsequent growth of England's wealth and greatness. Her trade, no longer confined within narrow limits, became oceanic, and found new fields of enterprise in the far East and the far West, sharing with other maritime nations the profits which fell to merchant adventurers in the newly discovered markets of the world. Thus was laid the founda-

tion of that abundant wealth, which, flowing into various channels, found some employment in the erection of the princely mansions of the "Tudor" and "Elizabethan" periods, examples of which may still be seen at Hatfield, Hengrave, Haddon, &c.\* The houses of the Jacobean and Queen Anne periods, though less superb in design and treatment, are nevertheless admirable and characteristic, as peculiar to England and as distinct from anything to be found abroad, as an English country-house of the 19th century, with its charming home-like luxuriousness and comfort, is from a modern French château.

The English sovereigns of the House of Tudor were patrons of art, but their patronage was personal rather than æsthetic, relating chiefly to the adornments of their dress, their table appointments, armour, &c. Henry VII. indeed made the beginning of a collection of the paintings, books, plate, and furniture of his houses, some of which may still be found in the royal palaces; and we also know that Holbein, after spending three years in England under the wing of Sir Thomas More, was taken into the employment of Henry VIII., but it is doubtful if his great gifts would have found much favour in the royal eyes had he not been able to limn the "royal image," as the "counterfeit presentment" of the king was termed in the patent of office granted by James I. to Nicholas Hilliard, the earliest of English miniature painters. Charles I. is the first English sovereign who appears to have devoted much attention to art for its own sake. It was at his invitation that Rubens passed a twelvemonth in England, and that Vandyke spent in this country the last twelve years of his life; and the work of these two great painters awakened among us the first symptoms of renewed vitality in the Fine Arts. Charles I.

\* A volume in Sir John Soane's Museum contains an interesting series of plans and views of houses designed by John Thorpe, a notable architect of this period. They include Buckhurst Hall, Kent; Woolaton Hall, Notts; Burleigh, Northampton; Holland House, Kensington; Audley End, Essex; Longford Castle, Wiltshire; and Holdenby House, Northamptonshire.



also formed a superb collection of paintings by the great masters, the dispersion of which under the Commonwealth is a source of lasting regret.\* There had also been an earlier collector in the field, for the Earl of Arundel had begun the formation of his noble collection of sculpture when Charles was a boy. "To his liberal charges and magnificence," says a seventeenth century writer, "this angle of the world oweth the first sight of Greek and Roman statues, with whose admired presence he began to honour the gardens and gallery of Arundel House." It may be added that in Charles's time, and that of his immediate predecessors on the throne, artistic workers in metal attained a very high degree of perfection in England, and Thomas Simon and other medallists of this period also produced some very fine work.

The fervour of the zealots of the Commonwealth rolled like a wave of destruction over the artistic and the beautiful, and the work of Dowsing and his fellows inflicted incalculable damage on the sculpture, carving, and painted glass of our churches and cathedrals throughout the land, the memorial brasses being also torn from their matrices, and disposed of as old metal. The Restoration brought renewed patronage to art, and especially to portraiture; the foreign painters, Lely and Kneller, found abundant employment at Court, and the latter retained the royal

\* This collection, which had for its nucleus the entire gallery of the Duke of Mantua, considered the most important in Europe, and purchased by the king at a cost of £20,000—a very large sum in those days—included in Whitehall Palace alone no fewer than 460 pictures, and amongst them were two by Michael Angelo, nine by Raphael, seven by Rubens, three by Rembrandt, three by Albert Dürer, two by Annibale Caracci, two by Leonardo da Vinci, sixteen by Vandyck, four by Paul Veronese, four by Guido, eleven by Holbein, eleven by Coreggio, and twenty-eight by Titian! An abstract of the sale of the pictures at Whitehall, St. James's, Hampton Court, Somerset House, Greenwich, Oatlands, &c., shows that there were about 900 paintings and 270 pieces of sculpture in this superb collection, and it is stated in Walpole's *Anecdotes of Painting* that they were sold, with the remains of the king's jewels and plate, and the furniture of nineteen palaces, for £118,080 10s. 2d.

favour under no fewer than five sovereigns, being eventually created a baronet by George I. The great fire of London provided a clear field for the architecture of Wren, of whose work the country is justly proud, and various handicrafts were stimulated by the necessities arising from this catastrophe. But during the latter half of the 17th century and the greater portion of the 18th the state of the arts in England was, generally speaking, a state of neglect and degradation. There were, of course, many isolated examples of excellent art-workmanship; as, for instance, the beautiful work executed by Huntington Shaw, the Nottingham blacksmith, for Hampton Court Palace;\* and some streaks of the coming dawn were observable in the establishment of the Society of Arts, the British Museum, and the Royal Academy; in the foundation of a school of portraiture infinitely in advance of any contemporary school; and in some remarkable instances of advance in art-manufacture. The names of Thornhill and of his greater son-in-law Hogarth, of Reynolds, Gainsborough, Wilson, Turner, and others, in painting, and of Bacon, Banks, and Flaxman, in sculpture, are names which suffi-

\* Of the twelve gates or screens which formerly stood at intervals of fifty yards in the fence dividing the river terrace at Hampton Court from the Home Park, six are now preserved in the South Kensington Museum, two are in the Guard Chamber at Hampton Court Palace, others are at Edinburgh, Dublin, and Nottingham, and the twelfth is still standing, greatly injured by the weather, in its original position. "A new Booke of Drawings invented and designed by John Tijou," published in London in 1693, contains one of these wrought-iron screens, and as the public records show that large payments were made to Tijou for iron gates, stair-rails, and other work done at Hampton Court, it has been supposed that he designed the work which Shaw executed. On the other hand we have, however, the important evidence afforded by the inscription on Shaw's tablet at Hampton, which states that he died in 1710 at the age of 51, that "he was an artist in his way," and that "he designed and executed the ornamental ironwork at Hampton Court Palace." Even if the designs were really made by Tijou, whose plates were subsequently appropriated by a fellow-countryman named Fordrin in a work entitled "*Livre de Serrurerie de Composition Angloise*," it would not deprive Shaw of the merit to which the extreme beauty of the screens is mainly attributable—the artistic excellence of the workmanship.



ciently indicate the improved condition of English art at this period. The importance of the industry established by Josiah Wedgwood, under the guiding influence of Flaxman's genius, need not be dwelt on here. Much of the work produced, not only by Wedgwood, but also at Chelsea, Derby, Worcester, and other English porcelain works, is equal in merit to the best foreign productions. There was also a notable revival of wood-carving at the beginning of the 18th century, under the influence and example of that incomparable master in the art, Grinling Gibbons ; and at a somewhat later period unprecedented excellence in English furniture—which, even in Elizabeth's time, was distinctly characteristic, though based on the work of the Flemish artists—was displayed in the productions of Chippendale and others, never sought for with more avidity than at the present time. The brothers Adam also deserve mention, not only for their architecture, but as successful designers of furniture, carriages, plate, &c. It was, however, not isolated and occasional effort, but prolonged and continuous cultivation of the sense of beauty which resulted in the perfection of Greek art, still the noblest example to the world, as it has been for the last two thousand years or more. And it is to prolonged and continuous cultivation that we must look in these modern days for progressive and enduring excellence both in the fine arts and in the art of applied design, invigorated in our efforts by the examples of the past, and encouraged under disappointment and failure by the reflection of Sir Joshua Reynolds, that "though no method of study will lead to excellence, yet it may preserve industry from being misapplied."

## CHAPTER II.

## ORIGIN AND DEVELOPMENT OF SCHOOLS OF ART.

It is a trite saying that "circumstances alter cases," and, if due allowance be made for the force of its truth, sufficient has, it is hoped, been said to establish the point that throughout their earlier history the English people have shown themselves, not only susceptible of artistic feeling, but also successful in its practical application. Though later starters in the race than some, it by no means follows that we may not attain as high a degree of excellence as any, with proper guidance and under favouring circumstances. In our own time, it may be observed, there is an element of encouragement highly esteemed by most natures, but which was entirely absent from the considerations of the workers of bygone ages. They had, indeed, the approval of the few for whom they laboured or among whom they lived, and they had also the rarer approbation which a true artist so seldom experiences—the supreme satisfaction arising from the reflection that he has not only done his best, but has also been enabled to realise by the work of his hands the conception of his thought. They knew, however, nothing of the renown and *éclat* which in these days of newspapers, telegraphic agencies, and popular literature, await those who attain to any kind of eminence. The fierce glare of publicity is thrown on matters comparatively unimportant in the effort to supply the British reader with his morning pabulum, the daily paper; and achievements which, fifty years ago, would have been honoured with only two or three lines of notice in the leading journal, are now the subject of lengthened remark, and perhaps serve as a peg on which to hang a discursive



disquisition in the shape of a leading article. In the old times good work could not, in the nature of things, become known beyond the radius of a very limited circle, and many an art-workman of the highest merit has gone to his grave without any special recognition of his capacity, pecuniary or other, perhaps without being impressed with the belief that he deserved it. Allusion has already been made to the admirable work of Huntington Shaw, who lived and died a blacksmith, scarcely cognizant, perhaps, of the fact that he had a most delicate and subtle perception of the beautiful; and probably the warmest eulogium passed upon him until our own more appreciative times, is that recorded on his memorial tablet in Hampton Church, where he is described, certainly with no excess of enthusiasm, as "an artist in his way."

And if we look at the amounts asked for artistic work of the highest excellence, even in more modern times, we are impressed by the modesty of the demand. We learn from Miss Meteyard's 'Life of Wedgwood' that in the first bill sent in to him by Flaxman (in March 1775), the sum of three guineas was charged for a pair of vases, one with a Satyr and the other with a Triton handle, which are figured in the work alluded to, so that any one may judge of their merit; 10s. 6d. each for basso-relievos of Melpomene, Thalia, Terpsichore, Euterpe, Sappho, Apollo, Hercules and the Lion, Hercules and the Boar, and Hercules and Cerberus; 7s. each for relievos of Bacchus and Ariadne; and proportionately small sums for other works by this superb modeller.

The history of art instruction in this country affords in one respect a marked contrast to that of continental nations, for its growth with us has sprung in the first instance from individual impulse and effort, and not from initiatory proceedings on the part of the Sovereign or the State. We have seen that art has always received a certain amount of patronage from the court and the palace, but the patronage has been of a kind which was willing to accept what art produced rather than to encourage its

production by supplying the people with artistic teaching, and so developing their artistic instincts. On the Continent, on the contrary, the State has often been the first to project artistic works, and to subsidise them by the payment of public money. It may be that this was not due to far-seeing wisdom or patriotic motive, but the fact nevertheless remains that it was done abroad, and was not done at home. Flemish workmen were brought to Fontainebleau by Francis I., who there established, in 1539, a manufactory of tapestry which was kept up by his successors ; a hundred years later Colbert, Minister of Louis XIV., took the manufactory of the brothers Gobelins under his protecting care, and secured for France a large share of the lace manufacture by establishing the works of Alençon ; and in the following reign the famous porcelain works at Sèvres were established. Royal in their origin, the works in the Rue Mouffetard and at Sèvres are still Government establishments, not dependent on profit for their existence, but encouraged in the production, regardless of cost, of work of the highest merit ; and the instruction there imparted to generations of workmen, trained under circumstances so favourable to the attainment of excellence, has necessarily had great influence on the art-industries of France. The well known Lyons School, which has perhaps done more in this respect than any other institution, was founded in the middle of the last century for the express purpose of instructing draughtsmen in preparing patterns for the silk manufacture of that city, and was placed on its present footing by a decree of Bonaparte, whose well-known series of medals, struck to commemorate the glories of his dazzling career, must also have contributed to the diffusion of artistic taste. The great palaces erected in Paris and its neighbourhood by successive sovereigns, and on which the greatest artists in France were employed, have served as so many schools of art, and their contents have been freely thrown open to the public. In our own country, on the contrary, all movement in the direction of art culture has arisen from individual effort, and, in quite recent times,



from public requirements. Thus, although we may be later and slower in developing those powers which achieve for a nation a high artistic reputation, we have, it may be hoped, a more solid foundation for our operations, even as the fruit ripened naturally under the influence of the sun is to be preferred above the artificial and premature maturity of the hothouse. Mr. Gladstone, in the address already quoted, regards it as "a very great misfortune" when the central State agency becomes the originating and governing arm in matters of this sort.

"It ought to be," he adds, "an auxiliary agency altogether. I believe that is the conception the Department has of its own functions, and I trust and hope that conception may be entertained with great utility to the country. . . . It is really in the individual that the secret of the whole matter lies. . . . No auxiliaries, however pompous and ostentatious, can supplant that principle of individual energy, and, in so far as they tend to supplant it, they are not doing good, but they are effecting absolute mischief."

It appears that in the middle of the last century independent steps were set on foot in England, Scotland, and Ireland for the establishment of institutions having for their object the encouragement of manufactures, and from each of the organizations so established sprang results of importance to this narrative. First in order of date was the formation in Scotland, in 1727, of the Board of Trustees for the Encouragement of Manufactures;\* next, the formation, in 1731, of the Dublin Society; and third, the institution in London, in 1754, of the Society of Arts.

\* The origin of this Board of Trustees is a curious one, being derived from an Article of the Treaty of Union between England and Scotland, under which, a large sum being due from England to Scotland as an equivalent for certain alterations in the respective revenues of the two countries, a portion of that sum was converted into an annuity of £2000, redeemable by Parliament on payment of £40,000; and this annuity, or the price of its redemption, was to be employed in all time in promoting the fisheries and manufactures of Scotland. This annuity was determined on in 1720, but as the Board of Trustees was not actually constituted till 1727, there were then arrears amounting to £14,000, and this sum formed the foundation of their funded property. The annual grant of £2000 has since been continued.

In 1835 (according to some evidence given in that year before the Select Committee on Arts and Manufactures, by Mr. Skene, Secretary to the Scottish Board of Trustees) their total income, including that derived from funded property, amounted to £4,315. The Board had erected in Edinburgh a large building known as the Royal Institution, for the accommodation of different learned bodies, to some of whom grants were annually made, including £500 to the Royal Institution of Arts and £430 to a drawing academy established about the year 1766, in order to counteract the advantage which foreigners derived from the teaching of design. A Frenchman named De la Croix was the first master of the school, and the pupils (to the number of forty) were admitted gratuitously on presenting satisfactory evidence of their artistic skill and capacity, and of their good character. This school soon gained great repute under a series of eminent teachers, and its training was very successful, especially in the higher branches of art. Sir David Wilkie, Sir William Allan, and Sir J. Watson Gordon were fellow-students here; indeed, Mr. Skene stated that there was scarcely an eminent name in the history of Scottish art that was unconnected with the school. It will be interesting to mention, that some time previous to 1835 this Board of Trustees established a branch school at Dunfermline, for the express purpose of teaching pattern-drawing for table-cloths, diapers, &c., and agreed to give £50 a year to a master, if the local manufacturers would provide the like amount. For some years this arrangement was carried out, and the school did good service, the Board offering further encouragement, in the form of premiums for the best specimens of linen manufacture. In 1834, however, the number of subscribers became reduced to two or three, and as these were disinclined to provide the stipulated local contribution, the Board was asked to find the whole of the £100. This, however, was incompatible with the ideas of the Trustees, and the Dunfermline school fell to the ground—an early example of the shortsightedness of



manufacturers in neglecting to maintain, at an inconsiderable cost to themselves, an institution in the highest degree important to their interests. The drawing school at Edinburgh was affiliated to the Science and Art Department in 1858, and is still carried on at the Royal Institution.

The Dublin Society, founded as early as 1731, and incorporated by Royal Charter in 1749, claims to be the first body in the United Kingdom to offer premiums for the encouragement of drawing and the promotion of art. Its earlier premiums were competed for, not only by students of art, but also by artists and amateurs and the public at large, and many were gained by the pupils of a private drawing school, kept by a Mr. West in George Lane, Dublin. It was urged that the establishment of a public and free drawing school would tend to advance the arts, and the society built a large room in 1741, suitable for the purpose, on their premises in Shaw's Court, Dame Street, Dublin. The earlier premiums awarded by this society were distributed to the pupils, &c., at the Parliament House in Dublin, now the Bank of Ireland. The schools, from the date of their establishment, were called the "Drawing Schools of the Dublin Society," and received an annual grant from the Irish Parliament of £500, which was continued during 105 years. In 1849 an additional grant of £500 was made by the Board of Trade, upon the amalgamation of the old schools (whose chief aim was high art education) with the newly instituted schools of design, which had for their particular object the direct application of art to manufactures. It is worthy of remark that this school, established by the Dublin Society in 1741, has since been in operation without intermission, and has been most successful in training architects, sculptors, designers, and pictorial artists.

The Society of Arts—or, to give it its full and more suggestive style, the Society for the Encouragement of Arts, Manufactures, and Commerce—was instituted in London in 1754, and incorporated by Royal Charter in 1847. The credit of having proposed the formation of this important

society, which has been of inestimable practical value in the precise directions indicated by its title, is due to a landscape painter named William Shipley (brother of the then Bishop of St. Asaph), who in 1753 suggested its establishment, and a School of Design was one of its first offshoots.\* Mr. Shipley himself superintended it, and Richard Cosway, the celebrated miniature painter, received the first premium of £5, at the age of fourteen.†

\* This School of Design was the result of a meeting of noblemen and gentlemen, clergymen, and merchants, held at Rawthmell's coffee-house, Henrietta-street, Covent Garden, on the 22nd of March, 1754, when it was proposed, amongst other matters, to give rewards for the best pieces of drawing, "and it being the opinion of all present that the art of drawing is absolutely necessary in many employments, trades, and manufactures, and that the encouragement thereof may prove of great utility to the public, it was resolved to bestow premiums on a certain number of boys and girls under the age of sixteen, who shall produce the best pieces of drawing, and show themselves most capable when properly examined." We learn from a note appended by Burnet to the earliest of Sir Joshua Reynolds' Discourses that there were present at this meeting Viscount Folkestone, Lord Romney, Dr. Hales, Mr. Goodchild, Mr. Lawrence, Mr. Messiter, Mr. Crisp, Mr. Baker, Mr. Brander, and Mr. Shipley, who acted as Secretary. At their next meeting, in the following week, an advertisement was drawn up offering their first premiums, viz., "for the best drawings by boys and girls under the age of fourteen years, and proof of their abilities on the 15th day of January, 1755, £15, to be determined that day fortnight; likewise for the best drawings by boys and girls between the age of fourteen and seventeen, with like proof of their abilities on the same day, £15, to be determined that day fortnight." Nor did the Society confine their premiums to youthful candidates only, but extended their patronage to historical paintings, landscape, sculpture, and architecture, without limitation as to the age of the candidates, and in the space of twenty years expended the sum of £7,926 5s., besides ten medals of gold and six of silver, seventeen gold palettes and eight-four of silver.

† Cosway, being a native of Tiverton, had been placed by his uncle with Hudson—under whom Sir Joshua Reynolds (also a Devonshire man) served two years' apprenticeship—and during the next ten years he won four more premiums from the same society. In 1770 he became an Associate of the Royal Academy, and in the following year he attained to the full honours of Academician. As a miniature painter he outstripped all rivals, and in consequence of his tendency to work up to a flattering ideal he is said to have "painted more lovers' portraits than any ten artists of his time." He was appointed Principal Painter to



At an early period of its existence the Society of Arts also offered prizes for excellence in various branches of manufacture, and publicly exhibited the articles so collected, the displays thus brought together being the forerunners of those greater and more important exhibitions which in recent times have owed so much to the activity of the Society, and have had such important effects in revealing both our merits and our defects in comparison with the productions of other civilized nations. The Society's earliest attempts to foster artistic knowledge and to impart it to the rising generation were supported by the action of the Duke of Richmond, who had brought from Italy a rich collection of marbles and casts from the antique. His Grace, liberal and enlightened, threw open his collection to the public as a drawing school, under the direction of Wilton and Cipriani, two of the original members of the Royal Academy, who officiated without a salary, and it is justly observed by Burnet that "as this was the first public school which was opened where a knowledge of the beauties of the antique was to be learned, it cannot be too highly appreciated, nor can the disinterestedness of the profession in fostering the foundation of a School of Design in England."

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the Prince of Wales, and gave himself great airs as a man of fashion, living at a handsome house in Stratford Place, Oxford Street, where Mrs. Cosway's musical parties were among the chief attractions of the *beau monde*. He gathered around him a superb collection of pictures by the old masters, enumerated and described in a catalogue of 50 pages, published in 1791, at which time he was living in Pall Mall. These included 118 pictures in the "great saloon," 31 in the "eating room," &c.; altogether no fewer than 478 examples of the Florentine, Roman, Venetian, Lombard, Flemish, and Dutch schools, were at that time to be seen upon his walls. The Society of Arts possesses two examples of his work, one of them a portrait of William Shipley, its originator; and others are to be seen in the South Kensington Museum and in many private collections. In his declining years Cosway became very eccentric, and his vanity was such that he desired to have his remains carried to Antwerp and laid by the bones of Rubens. The parish of Marylebone is, however, the last resting-place of a man who deserves particular mention here as the first English student who received a premium for drawing in a School of Design.

These early movements, which in England, Scotland, and Ireland resulted in the formation of schools whose work had a direct influence on practical art, having been briefly touched upon, mention must next be made of the establishment of two institutions, the importance of whose functions it would be difficult to over-estimate—the British Museum and the Royal Academy. Here again it was individual, rather than legislative, action which was the motive force. Until the middle of the last century the project of establishing a national museum was not entertained in England. The idea found expression in the will of a public benefactor, Sir Hans Sloane, who directed that his collection of manuscripts, books, works of art, and objects of natural history, which had cost him £50,000, should be offered to the nation for £20,000. The offer was accepted, the collection was vested in trustees for the use of the public, and the Act of 1753, which directed their purchase, directed also the purchase of the Harleian MSS., and enacted that the Cottonian MSS., given to the nation fifty years before, should form part of the collection. To defray the cost of these purchases, and provide a place for their reception, the Act directed that £100,000 should be raised by lottery, and the net produce vested in the trustees charged with the management of the new institution, which was called the British Museum. The net produce amounted to £95,194, of which £20,000 went to the executors of Sir Hans Sloane, £10,000 to the Earl and Countess of Oxford for the Harleian MSS., £10,250 to Lord Halifax for Montagu House, and £12,873 for its adaptation to its new purposes, whilst £30,000 was set apart for salaries, taxes, &c., and £4,660 for furniture. The Museum was opened at the beginning of 1759, and in 1772 it received the Hamilton collection of Greek and Roman antiquities; in 1801 the Egyptian monuments acquired by the capitulation of Alexandria; in 1805 the Townley marbles; and in 1816 the Elgin collection, the most important artistic addition secured by the Museum since its establishment.

The Royal Academy, too, owed its origin to the



independent proceedings of a few English artists, who in 1711 formed an Academy, with Sir Godfrey Kneller at its head. A second attempt of the same kind was made about a dozen years later by Sir James Thornhill, who started an Academy in his own house in the Piazza, Covent Garden, after having ineffectually endeavoured to induce the Government to take the matter up. An exhibition of the works of living English artists at the Foundling Hospital brought them so much renown that a more important exhibition (to which Sir Joshua Reynolds sent four pictures) was opened in April 1760, in the great room of the Society of Arts. Next year, desiring to have the exhibition entirely under their own control, the artists removed it to an auction-room in Spring Gardens, Hogarth being one of the contributors, and in 1765 they obtained a charter from George III. and exhibited as the Chartered Body of Artists of Great Britain. This organization did not, however, work satisfactorily; the more eminent artists seceded, obtained a fresh charter of incorporation, and soon obtained a firm and permanent footing as the Royal Academy.

In the early part of the 19th century fresh impetus was given to the progress of the Arts, and, indeed, to the progress of the country generally, first by the peace and consequent prosperity which followed the crowning victory of Waterloo, after a long period of exhausting warfare; and next by the important changes brought about by the application of steam power to locomotion by land and sea. With increased riches came increased inclination for articles of luxury, and opportunity for the cultivation and gratification of refined tastes. The Arts experienced renewed encouragement, and a more favourable opening than any that had previously existed was afforded for the development of that particular kind of art-culture which is applied to the practical purposes of manufacture. The formation of the National Gallery had necessarily a material effect in strengthening the position of the Fine Arts in this country, setting before the public as a free and open exhibition what they had never yet seen, except at Dulwich, Windsor,

Hampton Court, and in private houses—a collection of the best examples of the great masters. This again, was another instance, humanly speaking, of accident rather than of design.\* In 1823 Sir George Beaumont desired to present his collection of pictures to the British Museum, and as the accommodation there was insufficient Mr. Agar Ellis (afterwards Lord Dover) moved in Parliament for a grant for the purchase of Mr. Angerstein's and other collections for the formation of a National Gallery. In the following year Lord Liverpool announced the purchase of the Angerstein pictures for the sum of £57,000, and the Trustees of the British Museum permitting the removal of Sir George Beaumont's collection from their own custody, these were, in 1824, exhibited with the others at Mr. Angerstein's house in Pall Mall, the Gallery thus formed being subsequently (in 1838) removed to Trafalgar Square.

From 1815 onwards some advance was observable in the public taste, owing chiefly to the greatly improved condition of the middle and lower classes, and increased facilities for intercourse with the Continent and inter-communication at home; but this advance was by no means rapid. In our manufactures, especially, there was an absence of originality and artistic taste, leading to their disparagement when placed in comparison with those of France and other European nations, and to the consequent pecuniary loss of our manufacturers. The little advance observable was almost entirely derived from abroad, and while Schools of Design were in full operation in France, Switzerland, Germany, &c., we had really no organization on which to base hopes of future improvement. Englishmen are not rapid in arriving at conclusions unfavourable to themselves, but at length the national shortcomings in all matters affecting art-manufacture made themselves felt to such an extent that it became necessary to seek a

\* As early as 1792 a Mr. Cumberland, of Bristol, wrote a pamphlet recommending the formation of a National Gallery of sculpture, casts, &c., in aid of which Mr. Wedgwood offered the handsome sum of £1000, but nothing came of it.



remedy for a state of things so derogatory to the genius of the people, and so fatally opposed to their continued prosperity.

One important reason for our decadence is very forcibly put by Mr. Redgrave, R.A., who, dealing with the past relations between fine art and the arts applied to industry, observes :—

“In the Middle Ages, and at the period of the Renaissance, these relations were exceedingly intimate; the distinction between artist and designer had hardly arisen. The great German, Flemish, and Italian artists were not only the painters of altar-pieces, neither were they employed alone in decorating the walls of churches with the history of saint and martyr, but they designed the furniture of palace and church, the rich services for the banquet, the reliquaries, monstrances, chalices, the splendid candlesticks for the altar-table, even the hangings of the rooms and the robes of the priests. The architects were often at the same time both painters and sculptors; and they did not disdain to design, and often partially to execute, the interior decorations of the buildings they erected. Some of the most celebrated sculptors were equally celebrated as workers in metal, as delicate modellers, or as skilful chasers; and their handiworks in bronze, in gold, and silver, are still treasured for us in museums and collections. But gradually the range of the artist became more limited; those who practised as painters or as sculptors ceased to follow the cognate arts; the artist ceased to be the art-workman. The manufacturer arose, and then, in most countries, the relations of art to industry were relegated to a separate, and, as it soon came to be considered, an inferior class of artists. Yet it must be noted that all great improvements in taste may still be traced to the follower of fine art stooping once more to ally himself with the manufacturer, rather than to those who had started as designers for manufactures advancing to greater taste and skill in their branch of the profession.”

Mr. Redgrave further remarks that this change of relation between artist and manufacturer began to arise in France, as in other countries, but the disseverance was there checked by the foundation of the royal manufactories of Sèvres and the Gobelins; added to which there is another reason for the alliance of French artists of high merit with industrial art :—

“In England, the great seats of those manufactures to which art is applied are far from the metropolis, in which our greatest artists

reside, and to which they press from all provincial towns. . . . Whatever advantages the manufacturer may offer to unite them to his interests, all press to the great art-centre. Paris is not only the seat of art, but largely also the seat of art-manufactures. . . . In England the intercourse between the studio and the manufactory is divided both by time and distance. In France the artist can see his own creations grow under the hand of the workman, can easily be consulted as to every change and difficulty, and find the highest class of instructed workmen close at hand; to aid in the realisation of his designs."

#### THE FIRST SELECT COMMITTEE OF THE HOUSE OF COMMONS.

Mr. Redgrave's observations, though penned at a later period, applied with great force to the state of things in 1835, when the first Government inquiry into the condition of our manufactures was set on foot. In July of that year, on the motion of Mr. William Ewart, M.P. for Liverpool, a Select Committee of the House of Commons was appointed "to inquire into the best means of extending a knowledge of the arts, and of the principles of design, among the people (especially the manufacturing population) of the country; also to inquire into the constitution, management, and effects of institutions connected with the arts." The inquiry was continued in the session of 1836, and the Committee divided the subject of investigation into three parts:—1, the state of art in this country and in other countries, as manifested in their different manufactures; 2, the best means of extending among the people, especially the manufacturing classes, a knowledge of and a taste for art; 3, the state of the higher branches of art, and the best mode of advancing them.

The Committee, of whom Mr. Ewart was chairman, examined a large number of witnesses, including Members of Parliament, manufacturers, artists, and artizans, and the general upshot of their evidence was, that there was a most lamentable deficiency of taste and artistic knowledge in the designs used in our manufactures, and that in this respect we were very greatly dependent on foreign skill, owing to the dearth of English designers. Dr. Bowring, a



member of the Committee, who had visited the Continent as one of the Commercial Commissioners of the British Government, and had made a report on foreign trade, said that if the manufacturing exports of France were examined, it would be found that in those departments of industry in which taste could be introduced into manufacture, the superiority of France was undoubted. Of her silk manufactures, for example, five-sixths of her whole production were exported, whilst of the silk manufactures of England, probably not more than one-eighth or one-tenth was sent to foreign countries. The reason for this was to be found in the superior excellence of French designs.

Many people had cherished the idea that there was in this country a blind, unreasoning prejudice in favour of French novelties, shutting their eyes to the fact disclosed by inquiry in any independent market, that the articles themselves had an essential superiority over our home productions. This patriotic self-complacency was, however, entirely dissipated by evidence which showed beyond a doubt that our shortcomings were mainly attributable to the absence of any methodical plan of training designers, and to the want of instruction experienced by our art-workmen. This deficiency was particularly manifest in silks, ribbons, shawls, and other articles of manufacture, and trade was very much depressed in consequence. Complaints were also made by various witnesses of the want of artistic designs in the interior decoration of our houses, in furniture, and indeed in almost every branch of industry involving the exercise of taste. Even when suitable designs could be obtained, such, for example, as those required for house decoration, there was a lack of workmen to execute them. And this deficiency was the more deplorable, because it appeared that there existed amongst our artizans an earnest desire for artistic information. Evidence of this was forthcoming from London, Birmingham, Worcester, Sheffield, and other places, and the Coventry workmen had even petitioned the House of

Commons for the establishment of a school of design in connection with the ribbon trade. It was shown that whereas there were no means of obtaining adequate instruction in England, there were in France about eighty schools of design, under the superintendence and partial support of the Government, and, generally speaking, they were open and free, and so popular that it was impossible (especially at Lyons) to provide for all who desired to enter them. In Bavaria, where linear drawing was taught in every village school, there were thirty-three schools of design in which art students spent three years after leaving the village schools, ultimately finishing their education in one of three polytechnic schools; and similar instruction was imparted in Prussia, Switzerland, and other European countries. It was stated that in England superior designs were beyond the means of any but wealthy men, and that whereas in France a leading manufacturer would employ three or four artists, in England one artist would supply eight or ten manufacturers. Indeed, it was very difficult in England to find good designers; generally speaking they had but little acquaintance with the principles of art. There was no designer at Coventry, for instance, and the manufacturers obtained their designs from professional designers, who travelled about the country, supplying, not only Coventry, but Manchester and other places. Books on art were also published by foreign governments for the instruction of workmen, but here they had to be content with a few periodicals, such as the *Mechanics' Magazine* and the *Penny Magazine*, set on foot by private enterprise, and the avidity with which these were read showed how acceptable was the information they afforded. Even where artists were employed as modellers or designers, they did not receive sufficient encouragement, and frequently wandered off to other pursuits.

The want of legal security in their patterns tended to discourage manufacturers from great expenditure in original designs, and although it was stated in a petition presented to Queen Adelaide, about the year 1831, praying



Her Majesty to patronise the lace trade, that there were 150,000 persons engaged in that industry, a witness called before the Committee said he only knew of two artists employed in designing for them. It was shown that the Mechanics' Institutions, which had sprung up since 1823, had in some cases devoted a portion of their funds to the formation of evening classes for teaching drawing and modelling, but the difficulty of finding persons competent to teach what was required was a hindrance to their usefulness. M. Bogaerts, Professor of History at Antwerp, assured the Committee of the improvement in the manufactures of Belgium, and in the national taste, since the reorganization, about fifteen years previously, of the system of instruction under which the teaching of design had become a part of the national education; and it was also shown that the application of art to a material not only encourages but sometimes creates a manufacture, a fact of which there has been abundant evidence, as for example, in the Wedgwood ware of the last century, and the Doulton art-pottery of more recent times, which latter, it may be added, owes its origin and importance to the influence of a neighbouring School of Art. In short, there was a general concurrence of evidence as to the desirability, from a national point of view, of establishing schools of art by the aid of Government assistance, though some were so enthusiastic as to doubt if a permanent annual allowance would be necessary. Mr. Cockerell, the architect, Mr. John Martin, the artist, and others, insisted on the fact—as to which there is some scepticism even now—that there was clearly no want of talent in the country, but sufficient to supply all its artistic needs; that there was indeed a great propensity to art; but that artists had not been directed in a course that would make their ability applicable to manufactures, owing to the want of encouragement and of scientific means to that end.

In August 1836 the Committee agreed to a report in which they felt constrained at the outset to make the

humiliating admission, based on the testimony they had received, that "from the highest branches of practical design down to the lowest connection between design and manufactures, the arts have received little encouragement in this country. The want of instruction in design among our industrious population, the absence of public and freely open galleries containing approved specimens of art, the fact that only recently a National Gallery had even been commenced among us, have all combined strongly to impress this conviction on the minds of members of the Committee. In many despotic countries far more development has been given to genius, and greater encouragement to industry, by a more liberal diffusion of the enlightening influence of the arts." The Committee proceeded to point out what, even in our own day, is too little considered by those who are most interested in the excellence of our manufactures, that is to say, the producers:

"To us, a peculiarly manufacturing nation, the connection between art and manufactures is most important, and for this merely economical reason (were there no higher motive), it equally imports us to encourage art in its loftier attributes; since it is admitted that the cultivation of the more exalted branches of design tends to advance the humblest pursuits of industry, while the connection of art with manufacture has often developed the genius of the greatest masters in design."

After alluding to the want of instruction experienced by our workmen, their desire for information, the greater extension of art throughout the mass of society abroad, the influence exerted by schools of design on the manufactures of foreign countries, and the awakened attention to the importance of this subject in many of our great towns, the Committee noticed the important fact that the British Government had that year, for the first time, proposed a vote in the estimates for the establishment of a Normal School of Design, and expressed an opinion that in the formation of such an institution "the direct practical application of the arts to manufactures ought to be deemed an essential element."



"In this respect," continued the report, "*local* schools, where the arts reside as it were with the manufacture to which they are devoted, appear to possess many practical advantages. . . . But if a more *central* system be adopted, the inventive power of the artist ought equally to be brought to bear on the special manufacture which he is destined hereafter to pursue. . . . Unless the arts and manufactures be practically combined the unsuccessful aspirants after the higher branches of the arts will be infinitely multiplied, and the deficiency of manufacturing artists will not be supplied."

Having suggested that the proposed schools should receive pecuniary aid from the Government, if satisfactory evidence were given that the localities so assisted could supply a certain portion of the expense, the Committee laid stress on the importance of forming open Public Galleries or Museums of Art, seeing that our exclusiveness in this respect—for even Westminster Abbey and St. Paul's Cathedral could not then be inspected without the payment of vexatious fees—was held to be one reason for our want of taste. The Committee noticed with regret the neglect of any general instruction even in the history of art at our Universities and public schools; expressed an opinion that in order to extend the love and knowledge of art among the people, "the principles of design should form a portion of any permanent system of national education;" and also included in their suggestions amendment of the law of copyright.

The attention of the Government to the recommendations of the Committee was most prompt. Even before they had completed their labours, the Treasury had consented that a sum of £1500 should be included in the estimates for the establishment of a Normal School of Design, with a Museum and lectures; and on the 19th of December, 1836, the first meeting to institute proceedings was convened at the Board of Trade, the President of the Board (Mr. Poulett-Thompson) in the chair. A Committee having been appointed, consisting of Sir Francis Chantrey, R.A., and Messrs. Callcott, Cockerell, Eastlake, Ker, and Pellatt, to confer with Mr. Papworth (who it had been suggested should be the Director of the School), their labours resulted in a report setting forth the objects contemplated in its

operations,\* and in the appointment, early in the following year, "of certain Royal Academicians and others interested in art as the Council of the Government School of Design," the members whereof were unpaid, and included amongst them the Vice-President of the Board of Trade, *ex officio*. On the 1st of June, 1837, the new School of Design was opened at Somerset House, in rooms formerly occupied by the Royal Academy. A female school was also carried on there until 1848, when it was removed to a house on the opposite side of the Strand: it subsequently found a home in Gower Street, where it was placed (in 1859) on the same independent footing as other schools, and it is still in active operation in Queen Square, Bloomsbury.

\* It will be interesting to quote from this report the following passage :—

"The object of the proposed school is to afford the manufacturers an opportunity of acquiring a competent knowledge of the Fine Arts, as far as the same are connected with manufactures. To do this, it will require that the pupils should be taught not only drawing, but should be made acquainted with the principles and modes of changing and combining fine forms or ornaments, aided by light, shade, and colour, less by copying than by original arrangement and composition, adopting nature as the model, and the best works of established art in ornament as guides towards successful imitation. It is assumed that at present the comparative defect of articles, both of trade and commerce, arises from a general deficiency of taste in design and colour. As yet, the advantages of modelling are not sufficiently known by draughtsmen; this additional means of promoting excellence in design deserves adoption and encouragement, even in matters to which in this country it is not yet made subservient. To supply these should be the object of the school, and also to add the benefit of communicating a knowledge of the chemistry of colours, and to supply general information on the progress and advancement of the manufacturing arts, from as many sources as it can be obtained. The pupils should be capable of drawing accurately and with refinement, as the precursory qualification of its chief and ultimate object, which is the promotion of the art of design, or the power of forming combinations in ornamental art, which are endless, and altogether necessary to the exercise of fine fancy and sound judgment. It is by the exercise of these qualifications that the demands of the ever-varying fashions are to be supplied. It is necessary that the students should be confined within the objects of the school, namely, to amend and advance the interests of manufactures and ornamental trade." (Minutes of the Council of the Government School of Design, vol. i.)



## MR. DYCE'S REPORT ON FOREIGN SCHOOLS.

1839 In 1840 renewed attention was directed to the subject of art education by an exhaustive report prepared by Mr. Dyce, R.A., who, having become connected with the new School of Design soon after its establishment, was requested by the Council to go abroad to see the foreign Schools of Design and report upon them. He accordingly visited Prussia, Bavaria, France, and other countries, and in his report on the French schools made prominent mention of some points of distinction between France and England which may still be studied with advantage in this country :

"There is," he said, "no circumstance in France connected with the application of design, not merely to the silk manufacture, but to every branch of industry, that deserves more special notice than the high estimation in which industrial artists are held, and the free and unrestrained exercise of their judgment and taste which is consequently allowed to them in all matters over which their peculiar abilities ought properly to give them control. . . . A French pattern designer is looked upon in his sphere precisely in the same light as a professor of fine art. You may employ him or not as you think fit, but having given him a commission, it is he, not you, who is responsible for the merits of his performance ; and this does not terminate in the design merely—his taste and judgment must be equally allowed to control the manner and process of reproduction."

Turning to the English side of this question, Mr. Dyce drew the following too truthful picture :

"For myself I am quite persuaded that if there is one cause more powerful than another which has contributed to retard, or which now presents an obstacle to the progress of taste in British manufacture, it is the degraded position which pattern designers occupy—a position in which their talents find no scope for development, and their taste and judgment as artists are set at naught. It may appear incredible, but I assert it without fear of contradiction, that there are few, if any, instances in Great Britain of industrial artists who are employed as responsible persons ; that is, to whose judgment manufacturers give the least deference, whose productions can be looked upon as original works, or who are allowed even to have a voice as to the mode in which the patterns they are employed to make should be executed. This state of things, it is true, in the first instance originated in the deficiencies of designers themselves, and their inability to cope with the skill of continental artists ; but the position they have lost cannot

now be regained solely by the acquisition of any degree of excellence, since the expedients universally resorted to by manufacturers have done away the necessity of other than mere draughtsmen and copyists. As the case now stands, the manufacturer takes upon himself the onus of finding the pattern, and this is every way attended with detriment to the interests of commerce."

Having observed that, generally speaking, manufacturers were practically unacquainted with art, and that they therefore took upon themselves a responsibility which, from their education, their occupations, or perhaps their natural powers of judgment in matters of taste, it was impossible that they should be competent to discharge, Mr. Dyce went on to say :

"The mechanical business of copying, altering, or dovetailing patterns, already in some shape in the British or foreign market (which is all that a draughtsman is now called upon to do), is neither lucrative, nor does it hold out the very smallest prospect of that kind of reputation and applause which French designers individually enjoy, and which every one knows is the most powerful motive for exertion with young artists; the consequence is that, if a youth of natural ability thinks he has any prospect whatever of succeeding in the higher walks of art he will rather take his chance in this than submit to the thankless drudgery to which he is exposed as a pattern draughtsman. If this is not true, how comes it that we have no instances of men of high artistical powers devoting themselves to design for industry? That such is the case in France every one is aware; and why is it so? Because not only is the estimation in which they are held, and deference which is paid to their opinion, always proportioned to their skill and abilities, but the remuneration is such as to insure them a respectable position in society. In Lyons the commercial value of taste is reckoned so high that, when a young man displays remarkable powers, a house will admit him to a partnership, in order completely to monopolise his services. Even in general employment a Lyonnese pattern designer in good practice realises as much as 10,000 f. per annum, which, considering the comparative value of money in Lyons and any town in England, must be reckoned a sum much beyond the conceptions of remuneration on the part of English manufacturers. But why is this? For this obvious reason. The French manufacturer incurs little or no expense for the purchase of foreign designs; he does not employ agents to obtain, *per fas aut nefas*, a pattern of every new article that appears in the London or Paris market; he never suffers the loss (so frequent in this country) arising from his having manufactured the same pirated design simultaneously with three or four other houses; and therefore it is that he



can afford to pay his artist highly. Though the sum he thus expends may appear large, the outlay on patterns in France is not greater than it is in England, if, indeed, it be so great. But the difference is this, that the money which in France is paid directly to the artist is in England frittered away on expedients for superseding the employment of original designers—expedients which, if law and honesty are to be taken into account, cannot be reckoned other than illegitimate, and which in prudence must, I fear, be thought very short-sighted; because the great bulk of the patterns executed in England according to the present system must inevitably want the stamp of novelty and originality, which is not only the great characteristic of the French, but is really the advantage which the French manufacturer gains by paying liberally for the assistance and judgment of highly educated artists."

Mr. Dyce then proceeded to notice another evil arising from the system then in vogue in England—the want of artistic taste in the execution of fabrics, especially of the coloured kinds:

"It is," he said, "the common practice to ring the change (if I may use the expression) on a pattern, by varying the arrangement and quality of the colours. I need not say that to do this in a tasteful manner the judgment of an artist is absolutely necessary. Now, unfortunately, this is never (so far as I have been able to learn) put in requisition. Nominally, it belongs to the manufacturer to direct the variations of colour and effect, but virtually it is left to ignorant workmen, who, having a certain established mode of proceeding, put it in practice in every case, whether in respect of taste it be right or wrong. A few years ago a French manufacturer of paper-hangings came to this country with the intention of commencing business. To ensure his success he brought with him a skilful designer of patterns, believing that with the advantages he should enjoy in other respects he had only to superadd the quality of excellent design (in which English papers are lamentably deficient) to drive all competitors out of the market. He engaged English workmen, and commenced his operations. His designer, accustomed to the French method, was, of course, not content with having merely furnished the pattern; he considered that half of his vocation consisted in seeing that no injury was done to the character of his designs through the unskilfulness of the workmen. With this view he insisted that the tints employed should exactly correspond to those in his design, and that if the colouring were to be changed the alteration should be according to his judgment. Could anything be more reasonable? But what was the result? The workmen struck work; they had been accustomed to make up their tints in large quantities, they had never used but three greens, or two reds, or two yellows, and so on; there were only certain changes in the

arrangement of the colours which they were in the habit of making, and it was absurd to suppose that they should submit to the caprice of a Frenchman, who seemed to think there were as many colours as days in the year, and who insisted upon many minute variations of tint of which they could see no use, and which were not employed in the trade. The concern was accordingly broken up. I have mentioned this little history (which is purely matter of fact) not only because it completely marks the difference between the French and the English system of *mise en fabrique*, but because the comparative results which might be expected from the difference are so fully borne out by the actual state, in the two countries, of the branch of industry to which it relates. Half a century ago, I am informed, France was supplied to a large amount with paper-hangings manufactured in England, and the names of the artists who at that period gave to it its high character have even been preserved. At the present time . . . the importation has dwindled down to almost nothing; while a visit to the shops of any of the English dealers in the metropolis will prove to what extent England is indebted to France for whatever is novel or tasteful in this branch of industry."

In answer to the question, "Do the foreign schools, either singly, present a model which it might be safe to follow in organizing the Government one at Somerset House; or, collectively, do they exhibit any common character or principle which would seem to determine the precise character of the instruction which is required for the education of designers for manufactures?" Mr. Dyce observed:

"Putting the matter in the former light, it does not appear that there is any one of the establishments I have visited that exactly answers to the proposed nature of the school lately founded under your auspices; the Prussian and German schools being, on the one hand, more extended, and the French, on the other, more limited in their purposes, than is consistent with the objects you have in view. But if the inquiry be regarding the principle on which the study of design for industry ought to be conducted, all the schools seem to me to offer the same testimony. If the school of Lyons were supposed to bring within its scope the whole circle of manufactures, instead of confining itself merely to the improvement of fabrics of silk, and to employ means of instruction in design for industry generally, on the same principle as it now acts upon in reference to silk manufacture, its plan would be absolutely identical with that of the Prussian and Bavarian schools, supposing these latter to be stripped of the branches of study which have no immediate bearing on design. Thus, in the school of Lyons we have—1st, the general study of design; 2nd, the study of the process and reproductive



capabilities of the manufacture to which design is to be applied ; 3rd, the study of the particular species of art rendered necessary by the conditions which these impose upon the artist. It is obvious that, however extended the purpose of the school may be, these three branches of study must, in some shape or other, be brought into operation . . . . The art to be learned is not that of producing an abstract kind of decoration adapted to no particular purpose, or an eternal ringing of the changes on the few ornaments of Greek architecture, but the best mode of designing patterns suited expressly to particular fabrics or manufactures. Design and manufacture are the elements which are to be brought together ; they must, therefore, equally form matter of study in the school. On the one hand, the study of art is necessary, because this is the remedy to be applied to bad taste in manufacture ; on the other, the study of manufacture is not less so, because, without this, how is it possible to know in what way the remedy is applicable ? . . . . The foreign schools of design deal with artists or designers (*i.e.* inventors) as if they were to become workmen, and with the workmen as if they intended to be artists ; the designer is brought down to the level of the workman by the practical study of industry, and the workman is elevated to the level of the artist by the study of art . . . . To effect this, we find in all the schools an apartment for the practical study of industry, termed in the Prussian and Bavarian the *werkstadt*, and in the French the *atelier* ; and I do not see how the Government school can answer all the ends for which it has been established without the help of a department of instruction of this kind. In recommending, however, the provision of apparatus for the study of manufacture as quite indispensable, I must not be supposed to contemplate anything like the extent of that employed in the German schools. In these the purpose is to teach the practice of mechanics generally, and the history of machinery, whether with or without a reference to design ; but in the Government school it is in the latter relation only that the study of industrial processes must, in my estimation, form part of the exercises. The processes, it is true, are few in number which present any difficulty to a designer ; but it happens that the very manufactures to which the school is intended especially to apply are the most complicated of any ; I mean the silk manufacture and calico printing, with which I am sure I am warranted in saying that it is utterly impossible to become familiar otherwise than by practice."

#### THE SCHOOLS OF DESIGN.

A School of Design having been established at Somerset House, as the first result of the Committee of 1835-6, it was proposed that instruction should only be given from ten in the morning till four in the afternoon, but before long a

class was also started for the accommodation of evening students. The instruction was divided into two sections—1, elementary, including outline drawing, shadowing, drawing from plaster, modelling, and colouring; 2, instruction in design for special branches of industry, including (*a*) the study of fabrics, and of such processes of industry as admit only of the application of design under certain conditions; and (*b*) the study of the history of taste in manufacture, the distinction of styles of ornament, and such theoretical knowledge as was calculated to improve the taste of the pupils, and to add to their general acquaintance with art. The Council formed for the provisional government of the school did not, however, think it expedient to introduce the practical study of any manufacture but that of silk, for which they provided a loom and Jacquard machine, and other necessary apparatus, and procured the assistance of a teacher, who for a year gave instruction twice a week in weaving and in the application of design generally to the fabrics of the loom. This class, however, the Council found it expedient to discontinue, the numbers attending it being so small as scarcely to warrant the cost of tuition.

In 1840 the Government decided to extend their assistance to the manufacturing districts, and authorised a grant of £10,000 towards the formation and outfit of Schools of Design in the large towns. The fund was "to be devoted to the tuition and payment of teachers, the purchase of casts, and the preparation of models for the use of the schools;" a further grant was also contemplated, and the inducements held out by the Government soon resulted in the formation of schools at Birmingham, Glasgow, Manchester, and York, besides which a branch metropolitan school was established at Spitalfields.\*

\* A Normal Class was also proposed, to consist of six students, to be selected after a probation and competition of three months; and the students selected were to hold six exhibitions of £30 a year each for three years, if found necessary. The formation of the probationary class was advertised, and the terms of the competition stated. This class was formed on the 1st November, 1841, of senior students already



It may be mentioned incidentally that about this time considerable impetus was given to English art by the rebuilding of the Houses of Parliament. In April 1841 a Select Committee of the House of Commons was appointed "to take into consideration the Promotion of the Fine Arts" in connection with that work. The Committee, in

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in the school who desired to enter it, and of candidates selected in accordance with the regulations, who submitted suitable works for approval, and presented testimonials as to character, &c. At the expiration of the three months the first six exhibitions were awarded to Mr. H. Durrant, afterwards appointed Head Master at Sheffield; Mr. George Lambert, subsequently appointed to York; Mr. Richard Norbury, who resigned his exhibition at the end of the first year, to take the mastership of the evening art classes at the Mechanics' Institution, Liverpool; Mr. J. Patterson, who succeeded Mr. Lambert, after his death within the year, at York; Mr. George Thompson, the first Head Master at Nottingham; and Mr. George Wallis, appointed to Spitalfields, subsequently to Manchester, and some years later to Birmingham, now Keeper of the Art Collections, South Kensington Museum. This Normal Class existed little more than a year, as the then Director, Mr. William Dyce, who subsequently became a Royal Academician, considered its members qualified for their work. All the first appointments mentioned were made before the middle of February 1843. A second Normal Class was formed in May 1843, consisting of Mr. Denby, subsequently a teacher at Somerset House, Marlborough House, and South Kensington; Mr. Evans, appointed to Coventry; Mr. Adam Findon, Assistant Master at Manchester, where he died; Mr. James Kyd, many years Head Master at Worcester; Mr. Kingford, who never appears to have received an appointment, owing to lameness from an accident, but who assisted at Somerset House; and Mr. Silas Rice, appointed Assistant Master at Manchester, and subsequently for many years Head Master at Stoke-upon-Trent. Before any of the members of the second Normal Class were qualified for an appointment, a Head Master was wanted for Birmingham, and Mr. W. C. T. Dobson, now a Royal Academician, who had been a student in the school at Somerset House, and left it for the Royal Academy Schools, was selected and appointed. After the appointment of the members of the second Normal Class, as above detailed, the system was adopted of selecting artists willing to pass a short probationary period in the school at Somerset House, and as masters were required they were appointed. This, however, resulted in very varied success as to the character of the instruction given in relation to decorative and industrial art, and ultimately led to changes in the whole administration of the schools.

their report, expressed an opinion that an opportunity was afforded for the encouragement, "not only of the higher, but of every subordinate branch of Fine Art," and in the following November a Fine Arts Commission, with the Prince Consort at its head, was nominated to carry out this object. The mode in which it was accomplished may be seen at Westminster.

In 1842 the Board of Trade reconstituted the Council of the Government School of Design, increasing the number of members to twenty-four, and placing the school under the management of a Director controlled by the Council, which body was itself to be controlled by the Board of Trade. This, however, was a cumbersome piece of machinery, necessarily involving a good deal of friction, and owing to this and other reasons the influence of the schools was in their early years inconsiderable. From the first their specific object—to influence and improve ornamental design in manufacture—appears to have been clearly apprehended and distinctly avowed, but the *modus operandi* was not successful. From time to time manufacturers and others purchased designs produced by students in the performance of their exercises—indeed, a constant advance in this respect was evident—but students found themselves unable to obtain employment as ornamental draughtsmen and designers owing to their want of technical information, and the manufacturers were indisposed to afford them facilities for acquiring it. Much talent available for the industrial arts was accordingly diverted to the pursuit of fine art, and it became clear that the schools were not working satisfactorily.

This being so, in November 1846 a Special Committee of the Council of the Government School of Design was appointed, under the chairmanship of Mr. J. G. Shaw Lefevre, to consider and report upon its management, and outspoken letters written by Mr. Redgrave, Mr. Ambrose Poynter, Inspector of the Provincial Schools, Mr. R. Burchett, a former student and subsequently Head Master of the National Art Training School at South Kensington, were



submitted to the Committee, in which the latter complained that elementary instruction was all that a student could obtain at the school at Somerset House, which as a School of Design was "an utter and complete failure," for "instead of any attempt being made to teach the principles of any style of ornament, the only principle acted upon is that of continual copying;" whilst Mr. Poynter said that the provincial schools had "no pretension to be called Schools of Design," and added, "No element of Art culture beyond the imitation of form and colour has ever been introduced into their system, except at Manchester, where the late master, Mr. Wallis, lectured on the history and principles of ornamental art." The Committee, in their report, said that though they thought the advantages of the school were somewhat underrated, they could not regard the instruction, which appeared to be neither general nor systematic, as the whole which ought to be given in respect of ornamental design. They therefore thought an attempt should be made to devise "a systematic and complete course of instruction, which should embrace the theory and principles of ornamental design (including the history and explanation of the different styles) and the application of those principles to the various kinds of manufacture, to the end that the power of making original designs may be acquired by the pupil, and may be exercised by him, whilst in the school."

In the spring of 1847, at the personal request of the Earl of Clarendon, President of the Board of Trade, Mr. George Wallis met Mr. J. G. Shaw Lefevre, Secretary to the Board, for the purpose of considering the condition of Schools of Design, and was requested to prepare a systematic statement of his views of a comprehensive system of instruction. The result was the chart given in Appendix A.

In June 1847 a second Special Committee of the Council, with Mr. Monckton Milnes as its chairman, was appointed to report to the Board of Trade as to the best mode of carrying out the recommendations of the previous Committee, and formulated a new scheme, of which the

following are the most important features :—That a Committee, to be named the Committee of Instruction, should be appointed by the Board of Trade, from the Council, to consist of five members, three at least of whom shall be artists by profession ; that this Committee should have general superintendence of the method of instruction pursued in the schools, and that their decisions should not require confirmation by the Council. That the business hitherto assigned to a Finance Committee should be transferred to a Treasurer, and that hitherto assigned to a Correspondence Committee to be divided between the Director and the Secretary ; that the course of instruction in the head school should include three classes : for form, colour, and ornament ; that each should have a professor at its head, with requisite masters ; that the professor should be appointed by the Council on the recommendation of the Committee of Instruction, the masters to be similarly appointed, after consultation with the professors ; that the professor should be solely responsible to the Committee of Instruction for the arrangement and progress of his class, and the masters responsible to their professor. That each professor should lecture to his class at least once a week, and that courses of special lectures to the whole school should be given on anatomy, botany, perspective, and the history, principles, and practice of ornamental art ; that in the branch schools the method of instruction should be assimilated to that laid down for the head school ; and that increased accommodation should be provided at Somerset House.

These recommendations, with some slight modifications, were acted upon without delay. The Council was dissolved in April, 1848, by a minute of the Board of Trade, and the directive power was assigned to a Committee of Management, consisting of Sir R. Westmacott, R.A., Mr. Geo. Richmond, Mr. Ambrose Poynter, Mr. J. G. Shaw Lefevre, Mr. (now Sir) Stafford Northcote, and the Joint Secretary for the time being of the Board of Trade, the first three representing the artistic, and the others the



official element. The executive power as to the educational business of the head school was confided to three head masters, Mr. Townsend (form), Mr. Horsley (colour), and Mr. Dyce, R.A. (ornament). The official business and details non-artistic, previously assigned to the Director, were committed to the resident Secretary, Mr. Deverell, and the services of the Director, Mr. Wilson, were transferred exclusively to the provincial schools. The beneficial effects of these changes, managerial and instructional, was manifest in the increased attendance of young men engaged in pursuits requiring the application of art to industrial purposes, and in the numbers seeking admission to the schools, of which there were now fourteen, in addition to the central schools in London. The Parliamentary estimate in aid of their support for the year ending March 1849 amounted to £10,000, of which £3500 was for the school at Somerset House and the Female School in connection therewith. These were supported wholly by the Government grants and students' fees; the Spitalfields and provincial schools, partly by Government grants, partly by local subscriptions, usually of the same amount as the grants, and partly by students' fees. The aggregate amount of the Parliamentary grants, since 1835, was £55,278; the receipts from fees at the head school, £3064, and at the country schools £5362; and the local donations and subscriptions £17,110; making a total expenditure of £80,814, which would give an average cost of about £5 4s. 3d. for each student, reckoning the total number of those who had at some time been under training at 15,500.

#### SECOND SELECT COMMITTEE OF THE HOUSE OF COMMONS.

The time had, however, arrived when the whole subject of education in industrial art again demanded thorough investigation, and in June 1849 a second Select Committee of the House of Commons, of which Mr. Milner Gibson was chairman, was appointed "to inquire into the constitution

and management of the Government School of Design, and to report their opinion thereupon." The Committee examined a number of witnesses, including Mr. Stafford Northcote and Mr. Ambrose Poynter, members of the Committee of Management of the Schools, the Secretary (Mr. Deverell), most of the masters at Somerset House, eighteen manufacturers and designers from various parts, and others connected and unconnected with the schools.

The evidence was almost uniform on one point—as to the national importance of Schools of Design, and even those who did not consider them to be in a satisfactory condition were, with scarcely an exception, ready to admit the value of such institutions to the manufactures of the country. Moreover, it was urged by various witnesses—amongst them one who was fast making his way to the front rank as an ardent pioneer in this great work, Mr. Henry Cole—that as experience of the past showed that the English people could do most things as well as foreigners, their cultivation in industrial art might be pursued with confidence as to the result. In the course of his evidence, Mr. Cole handed in a paper containing a series of suggestions (in which technical education is distinctly recognised) for the future management of the School of Design. (See Appendix B.) The inconvenience of placing a Committee of Management, variously composed, between the Board of Trade and the Masters of the school at Somerset House was indisputable, and the existing system of control was generally condemned. The importance of appointing designers rather than artists as masters was also dwelt upon, for it was admitted by Mr. Dyce and Mr. Herbert, themselves Royal Academicians, that a good artist was not necessarily a good designer, and might be incapable of teaching what was required. The condition both of the central and the provincial schools was complained of, and the Manchester school (which had greatly declined since the resignation of the late master), was described as "nearly useless" to those for whose benefit it was designed, but its condition could not be taken as a criterion of the general state of the schools.



Indeed, it was stated that at Nottingham no designers obtained so much as the pupils of the school, who had the command of the market for lace designs. Some of the appointments to masterships were also regarded as unsatisfactory, and it was stated in one case that a master who understood the application of design to the manufacture of the locality had been removed to be superseded by one who knew nothing of its requirements. Many witnesses were of opinion that elementary knowledge was more efficiently imparted than before, but on this point there were controversial differences between the Masters and the Committee of Management. It was urged that there was too great a tendency towards instruction of a general character, more suitable for the artist than for the art-workman or designer, and Mr. Herbert (master of the class of ornament) objected that figure-drawing and the use of colour were unnecessary to many students, whilst Mr. Northcote contended that it was of great importance, in order to enable the student to draw perfectly well, and that it had a direct bearing on ornamental design, a view in which Mr. Poynter concurred.

The principles avowed in 1843, that "all the exercises of the pupils should have reference, even from the commencement, to ornamental design," had been to some extent departed from, for it appeared from a return relating to the class of ornament that the attendance had not exceeded 15 students per month, out of an average attendance of 289. Mr. Northcote, certainly not an unfavourable witness, while of opinion that a great step had been taken towards introducing the teaching of design, was fain to admit that the system fell short of the original purpose for which the schools were instituted, and that the instruction given was more elementary than was intended. It also appeared that nearly every school was in debt, which was partly ascribed to the commercial distress which had prevailed, and partly to the fact that many manufacturers, who had subscribed for a specified period of three years, now declined to subscribe any longer. Indeed Mr. Poynter admitted that the schools were not supported with much

interest either by manufacturers or artizans, and it was stated that owing to pecuniary and other reasons the latter did not remain long enough in the schools to receive their full benefit, being drawn off to Fine Art on the one hand or to manufactures on the other. Though there was some difference of opinion as to whether the schools had had any effect on the manufactures of the country, it was stated by several witnesses that a great improvement in design was observable at Birmingham, Sheffield, and elsewhere, and it is but reasonable to suppose that the teaching imparted at the schools—almost the only means of educating the public taste—had had its effect, though it might be difficult to trace it. At the same time there was a good deal of testimony to show that the schools had had less direct influence than had been anticipated, for Mr. Cole admitted that of 56,000 designs registered since 1839, probably not more than 100 could be selected as manifesting improvement of an original character, the best appearing to be adaptations of foreign originals. It is, perhaps, more to the point to state that, in reply to a circular letter addressed to those who had been accustomed to register the greatest number of ornamental designs, answers were received from 41 extensive manufacturers, of whom 26 were employing students from Government schools, and of 829 persons returned by these firms 148 were in attendance at the schools; but it should be added that of the total number of 829 no fewer than 473 were connected with the firm of Messrs. Minton and Ridgway, in the Potteries, and 144 belonged to places where there were no schools. It appeared that the practice of copying or adapting foreign designs still prevailed in all classes of manufacture, and although the manufacturers, generally speaking, did not welcome the schools as a means of putting an end to a state of things fatal to the attainment of any pre-eminence in decorative design, the position was recognised in all its gravity by some of the most enlightened amongst them. Mr. Herbert Minton, for example—who spoke without reserve of the beneficial effects of the schools in the Potteries—said, in answer to a



question: "Our success, I may say our salvation as manufacturers, depends upon the School of Design being well carried out, and communicating sufficient artistic knowledge." Mr. Northcote stated that the schools were regarded with a good deal of jealousy by some large manufacturers, who could afford to give £200 or £300 a year to a designer, lest the schools, by raising the character of designers generally, should enable smaller men to compete successfully. The bad taste of the public was also a great hindrance to the work of the schools, for frequently the most tawdry designs were the most popular, whilst the manufacturer was too apt to care very little for beauty of design so long as he could produce what would sell, and did not hesitate to mangle at his will the conceptions of the designer, although unable to judge of their artistic merits. It was very forcibly observed by one witness that many of the masters wanted training as much as the operatives, and an example of this will be found in the following passages from the evidence of a Scotch manufacturer:—

What do they teach in the — School of Design?—I believe the highest branch is sculpture, and in making faces and so forth; what they call the Fine Arts. I do not see at all how it is to benefit us.

Do you think that the knowledge of drawing that they obtain there would not be beneficial to you?—No; but I think if they were put into a botanical garden, and left to go among flowers and trees and so forth, it would be a very great privilege for them for their mind to be exercised in the study of any sort of pattern.

You think that the sort of instruction they receive in the School of Design does not make them at all better qualified to work in your business?—No, the reverse. For instance: now if a young man goes into a place where there are a great many statues; there are men, feet, and other things disagreeable to look at. It is nothing uncommon to see the half of a man's face stuck upon a wall. I have seen a large horse's head stuck up in a very prominent place for people to draw from. I cannot see, in the nature of things, how these things can improve a man's taste; it takes away the beautiful ideas from a man who is going to draw patterns; I have put a variety of things into shawls, such as men and animals, but I assure the Committee that they were always a losing concern whenever I attempted anything natural.

You do not think that an individual drawing from these odd figures would acquire a great facility in sketching?—No, I do not; I think it

takes away any sort of ideas a man has. For instance, if you look at the Schools of Design in France, and there are a great many (about 100) of them. Sculpture is but a secondary thing with them, with us it is the first and principal thing taught.

You have been in the Schools of Design in France?—No, but I have spoken to men who have been there.

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What amount of subscription was raised in — for the School?— I do not know ; when I was asked for a subscription I said, “ No ; the thing would never do any good, and it was no use to give away any money to a thing that would result in nothing.”

In fact, personally, you know very little of the School of Design?— I know a great deal ; that is, all the practical parts of it.

Have you visited it frequently?—Only once ; that is quite sufficient for any practical man ; he does not require to go month after month to see the workings of the thing.

How long were you there when you visited it?—About half an hour.

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What did you see in — School?—There were about from 12 to 20 young men, I think, from 10 to 18 years of age, learning to draw from a sketch, rough sort of sketches, architectural drawings, and in statuary ; some of them were drawing heads and arms and so forth, which I do not think can improve the taste of anybody.

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Have you attended any of the lectures?—No ; I know perfectly well what they would have said (the same as other people say) on the Fine Arts, and the advantage that Schools of Design would be to the country, and so forth. That is what they all say ; but these advantages have to be realized, the same as the advantages of free trade have to be realized ; yet I suppose we shall have them both by-and-by.

This, no doubt, was an exceptional instance of the prejudice and hostility with which the Schools of Design had to contend in the earlier stages of their growth, but the difficulties arising from the attitude of the less enlightened manufacturers are not wholly disposed of even in our own day. The evidence of this “ practical man ” was controverted by another witness from the same town, who declared himself astonished at the good results arising from the tuition given in the school, whilst a third also expressed a favourable opinion of its work. It must, however, be admitted that the schools had not, up to this time, produced any decided impression on art-industries



generally, either in execution or in the creation of original designs, which still had to be sought in France, and therefore they had fallen short of their original purpose.

In July 1849 the Committee agreed to a report in which they said :

“ From a general review of the evidence, your Committee conclude that the schools, though far from having attained the degree of perfection of which they appear capable, are producing beneficial effects, and may in due time be expected, with energetic support and under judicious management, to realise the anticipations with which they have been founded. In an undertaking of so novel and experimental a character difficulties have arisen, and no doubt errors have been committed. Prejudices have been encountered; it has been found difficult to get men duly qualified in all respects for the duties which they have had to discharge; and, finally, there have been many differences of opinion among those who have been charged with carrying out the undertaking, which have necessarily impeded the uniformity of its operations. Your Committee cannot flatter themselves that these difficulties are yet at an end, but they see reason to hope that they are gradually disappearing, and confidently recommend to the House to continue the support which has hitherto been afforded to an object of such great national importance. Your Committee believe that, large as the field of usefulness appeared when these schools were established, it has been found by experience to be very much larger than was at first anticipated. As the managers of the schools have proceeded, they have found work grow under their hands. For the teaching of ornamental art necessarily presupposed the students having attained to a certain proficiency in elementary studies, and this proficiency few, if any, were found to have acquired, so that it has been necessary to impart it at the beginning of each man's education. The demand for such teaching has been so great in proportion to the means which the schools possess of supplying it, that they have of necessity assumed more of the character of elementary institutions than was originally expected. The importance of this sound elementary grounding has not always been comprehended, and too great anxiety has been shown in some cases to reap premature fruits of the schools; but your Committee believe that what has been done in this direction has been of great importance, and that, under all the circumstances of the case, the managers have been right in endeavouring to raise the taste of the great mass of artisans, rather than by special efforts to force on a few eminent designers.”

In answer to the complaint that the schools were not sufficiently practical, the Committee said that in their view

the schools were educational institutions, and their main object was "to produce not so much designs as designers." The education of a designer was, however, a slow process, and could not in many instances be carried to perfection without the technical experience gained in the manufactory. Therefore, to expect that a student would, on leaving a School of Design, be able immediately to produce superior designs, was to expect an impossibility; but it might be safely affirmed that the 15,000 or 16,000 students who had passed through the schools since their commencement had exercised more or less of a beneficial influence on manufactures. At the same time the Committee were of opinion that much remained to be done, in order to bring the schools fully to bear upon the manufactures of the country and the higher branches of design. Having remarked on the inconveniences of the existing mode of governing the schools, the Committee could not avoid expressing the opinion that the Committee of Management ought not to be retained, and that the principles of management should be these: that the supreme executive authority should be vested in the Board of Trade, and that all persons employed should be immediately responsible to that Department; that the Board should appoint all masters, &c., and that one or more paid inspectors, acquainted with ornamental designing, should visit and report upon the provincial schools, but should not be authorised to interfere with the details of the teaching, for which the head masters ought to be solely responsible. The Committee further recommended that, in the appointment of masters, care should be taken to select men who were practically acquainted with designing; that the connection between the head school and the provincial schools should be strengthened, by bringing a certain number of advanced students from the latter to finish their education in London; and that Mechanics' Institutes and other institutions where elementary drawing was taught should also be brought into connection with the system. As the grant of £10,000 made in 1840 for the outfit of the schools was now exhausted, the



Committee strongly recommended a further grant for the same purpose ; and as it did not appear that they could for many years become self-supporting, they urged upon the House the necessity of increasing the annual grant in aid of their maintenance—inadequate means being regarded by them as one of the main causes of the comparative inefficiency of the schools—but that the principle adopted in 1835, of making the Government grant depend upon the voluntary subscriptions for the branch schools, was sound and ought to be maintained. This principle, it may be added, has since been abandoned as impracticable.

#### INSPECTION OF THE PROVINCIAL SCHOOLS.

As a step towards the accomplishment of these changes, the Board of Trade desired (in November 1849) that Mr. Herbert, R.A., Mr. Redgrave, A.R.A., and Mr. Townsend, as joint Head Masters of the School at Somerset House, "should undertake the entire conduct of the school, with direct responsibility to the Board," and should make such arrangements in all respects as they might think necessary, having full authority over the other masters in the school. In the following month, in compliance with instructions from the Board, these gentlemen made a report on the productions of the provincial Schools of Design, and stated that they found, with scarcely a single exception, "an absolute want of the application of elementary teaching in the production of design," though in other respects much of the work presented received commendation. Indeed, the results in design, as applied to local manufactures, were said to be more numerous from the Spitalfields school than from all the provincial schools put together. About the same time Mr. Ambrose Poynter (who was in the following July formally appointed Inspector of the provincial schools) visited Manchester, Birmingham, Coventry, Nottingham, Norwich, Sheffield, and other places, and made a series of reports, in which he stated that at Manchester the manu-

facturers were still slow in coming forward to support the school, but "the vulgar and pernicious error" so generally entertained by them, as to its becoming a market for patterns, was wearing out, and the practical advantage of the school was making itself abundantly manifest. Manufacturers who, competing with the French in the American market, had been under the necessity of employing foreigners, not only to sketch their designs, but also to draw out their patterns, were now able to produce better patterns at far less cost by means of their own apprentices educated in the school, whilst these obtained higher wages than had previously been paid to the same class. At Norwich the connection of the manufacturers with the school had nearly ceased. They had no faith in the common advantage to be derived from the general improvement of draughtsmen and artizans, but expressed disappointment at not being able to obtain cheaper and better designs; and it was, therefore, but natural that designers and others concerned in preparing patterns should dislike the school and avoid it, under the apprehension that pupils might there learn to supplant them. At Sheffield the manufacturers were "beginning to suspect their own ignorance of art, and that some advantage might be made of a better acquaintance with it." Nothing, Mr. Poynter said, could be worse than the current taste in Sheffield goods, and the predominant feeling on the part of stove-grate makers and others was, that "as long as they could make what would sell it was better to try no new experiments."\* The art taught in the Sheffield school was, however, gradually and surely penetrating into the manufactories, where the best pupils were engaged, and there were already many "little masters" who had been educated in the school.

\* At about this time it was the common practice of a leading Sheffield manufacturer, in order to avoid the expense of new dies for his teapots, to turn the design upside down, with the exception of the base and the top, in order to produce a new pattern for the market.



In another report made to the Board of Trade in July 1850, Mr. Poynter said :—

“Of the three classes of persons with whose interests the schools are most immediately connected—1st, the manufacturers ; 2nd, the established designers and draughtsmen ; and 3rd, the rising generation looking forward to the exercise of industrial art—the former perhaps have the least appreciation of the legitimate objects of the schools. One of the most formidable obstacles with which the infancy of the schools has had to contend, has been the total misapprehension on that point by the great bulk of the manufacturers, and their erroneous expectations of what the schools were to perform ; that they were to be markets for designs ; that the boys attending the classes were at once to become designers, and that the schools were to furnish the pupils with all that long experience which an intimate acquaintance with the conditions of art-manufacture can teach, in less time than is necessary to master the elements of drawing. But that such notions should prevail, both among those who were expected to encourage and support the schools, and those for whose education they were intended, is not surprising when it is considered that down to the establishment of the schools the population of the seats of manufacture were utterly destitute of the means of acquiring the instruction in art by which alone errors so pernicious can be counteracted, and that the schools were indispensably necessary to create, in the first place, the intelligence through which alone they could be properly valued, and efficiently supported and developed. Nor is it in the power of those manufacturers who form an honourable exception, and by whose contributions and exertions the schools are supported, to force from them results which time alone can produce. Any attempt at a premature development of the schools must not only prove a failure, but must materially retard their progress. . . . That a more just appreciation of the schools is gaining ground is not to be doubted, but a faith in a common advantage to manufacturers from the general education of designers and artizans, and in the disinterested motives of those by whom it is advocated, will be slow of growth ; and in the meantime the schools must be maintained, unless a national system of art-education is to be abandoned just as its influence is beginning to be felt and acknowledged.”

At this time there were 16 provincial schools in Great Britain and Ireland, and a total of about 3000 pupils under instruction, a considerable proportion of them in the elementary stage. In Mechanics' Institutions, and other establishments for promoting education among the working population, drawing classes were also gaining ground, and

Mr. Poynter urged that "nothing would promote the objects of the Government Schools of Design more effectually than to extend the study of drawing to the whole system of national education, by the general establishment of drawing classes (of course, of the most elementary character possible) in the national schools." In concluding his report, Mr. Poynter observed that the progress of the schools must be slow, for it involved no less than a national progression in art :

"Until," he said, "time has elapsed for a new generation of artists and designers, adding experience to knowledge, to be met by a new generation of manufacturers possessing a due appreciation of art ; until artistic knowledge and skill are thrown into the market in an abundance which will force them into the channels of industrial art and of a quality to dissipate the notion that the meanest portrait painter is better than any designer for manufacture, the schools cannot produce their ultimate results, and an unreasonable and unreasoning expectation of what they are to perform in the meantime is the greatest danger they have to encounter."

#### EXHIBITION OF THE WORKS OF STUDENTS AT MARLBOROUGH HOUSE.

In the spring of 1851 a public exhibition of the works of the students—a marked event in the progress of the Schools of Design—took place in the rooms of Marlborough House, the use of which was granted for that purpose. The extent and excellence of the work done at this time is shown by the circumstance that room could only be found for little more than one-fourth of the examples considered worthy of exhibition. Of 7571 works produced in the head school during the previous twelve months, and sent in for exhibition, 1584 were selected, and of 2332 works from the branch schools 1057 were selected, making a total of 2641 works arranged in 24 classes, from the most elementary studies to the most advanced. The branch schools represented in this display were those of Belfast, Birmingham, Coventry, Cork, Dublin, Glasgow, Hanley, Huddersfield, Leeds, Manchester, Newcastle, Norwich,



Nottingham, Paisley, Sheffield, Spitalfields, Stoke, and York, and the exhibition included 708 original designs, of which more than two-thirds were from the students at Somerset House. The drawings, &c., produced were essentially the work of the artizan class, and to a very large extent of those engaged in occupations which admitted of their obtaining instruction in art during the hours of evening relaxation only. The joint report of Mr. Herbert, Mr. Redgrave, and Mr. Townsend, on these productions states that they displayed a general and marked improvement in almost all the schools, and greater attention to a sounder and more careful elementary teaching, while in some an increased consideration of the local manufactures to be aided by their means was beginning to be evinced, and objectionable modes of study complained of in previous reports, where not entirely removed, were gradually giving way to more satisfactory methods. It is deserving of especial mention, as additional evidence of the training imparted at this time, that one of the exhibiting students, Mr. T. S. Bell, who held an exhibition at Somerset House, was selected by the Trustees of the British Museum to proceed to Nineveh to make drawings of the work brought to light by the excavations superintended by Dr. Layard. It should also be mentioned that in 1850 two exhibitions of £40, one of £20, and two of £10, were established to enable designers dependent on their daily labour to remain long enough in the school to reap its full advantages, and these had material effect in developing the powers of promising students.

#### THE GREAT EXHIBITION OF 1851.

Amongst other matters referred to the Select Committee of 1849, whose work is reviewed in the foregoing pages, was a petition from the Council of the Society of Arts, praying the Government to permit the use of a public building for the purposes of a national exhibition of manufactures, to be held every five years. Several

witnesses were questioned touching this project, and they were agreed as to the advantages which the decorative manufactures of the country were likely to derive from it. Mr. Henry Cole gave evidence as to the progressive successes of annual exhibitions of this kind which had been held under the auspices of the Society of Arts, and stated that they had now become a source of income to the Society, after paying all expenses; and the report adopted by the Committee mentioned national exhibitions of manufactures and annual exhibitions of the work of students as matters deserving of attention. The latter suggestion was carried out by means of the exhibition at Marlborough House, just referred to, and the former idea took root and fructified, until in 1851 it expanded, under the fostering care and cultured guidance of His Royal Highness the Prince Consort, to whom art in this country owes very much, into the grand dimensions and scope of *the* Great Exhibition. It would be out of place here to dwell upon the unprecedented attractions and popularity of the display in Hyde Park, the influences of which fell upon a people prepared for their reception, by the activity in English art consequent upon the rebuilding of the Houses of Parliament, already referred to; by an important movement in the English Church, which contributed greatly to a revival of artistic feeling in connection with church architecture and ornament, and to the removal of many hideous disfigurements and abominations from our cathedrals and parish churches; by the greatly increased and more general acquaintance with the beautiful in art and nature, revealed to all classes of society by the photographic camera; and by other contributory agencies. Moreover, the Great Exhibition had for us the great charm of novelty, although foreign nations had become more or less familiar with displays of manufacturing industry. In France exhibitions of this kind had been held from the beginning of the century, having met with the warm encouragement of Bonaparte, who, when First Consul, visited the chief towns, in the company of several men of science,



for the purpose of convincing the manufacturers that, in their own interest, they should do all they could to support such undertakings. The exhibition held in the Champs Elysées in 1849 was the eleventh that had taken place on that spot, and similar displays had also been seen in Belgium and Bavaria. But if we were late in adopting this practical means of illustrating the position of manufacturing industry at home and abroad, it must be admitted that we were thorough; for the Exhibition in Hyde Park in 1851 was as far beyond anything that had been seen before, as its success was beyond the dreams of even its most enthusiastic promoters. In one important respect the exhibition was to us alike humiliating and useful. It convinced us of our modern inferiority in the industrial arts, and bestirred to redoubled effort organizations designed to remove this national reproach, dissipating our insular conceits, and teaching us to gather wisdom from our failures. The change which, since 1851, has come over all branches of applied art in this country is an astounding change; and to the spirit infused into our manufacturing industries by the comparisons of the Great Exhibition may be ascribed much of the improvement which it has been the aim of Schools of Art to foster and direct.

Mr. Richard Redgrave, R.A., in a voluminous report on the general state of design as applied to the various fabrics and manufactures in the Exhibition, thus referred to the lethargic indifference yet to be overcome in England:—

“The English public, and the English manufacturers as a body, are hardly yet awake on the question of design. Government has established schools of ornamental art in many of our large manufacturing towns for the purpose of spreading genuine taste, and educating our workmen; but they are as yet a forced product, and have hardly anywhere, after ten years of struggle, won the warm support of the local manufacturer. Even in this Great Exhibition the question of design was nearly overlooked, and the work of the designer left without a place. His name was not necessarily coupled with the fabrics or manufactures his skill had designed or decorated, and his reward therefore was left to the good feeling of his employer.”

While the arrangements for the Great Exhibition were in progress, a request was made that in case the Schools of Design should contribute some of the works of the students to the forthcoming Great Exhibition, the Board of Trade would grant such pecuniary aid as might be thought adequate to the execution of designs otherwise too costly for the individual means of the student. Compliance with this request was not deemed expedient by the Board, but it is satisfactory to know that the Schools of Design were nevertheless represented, and creditably represented, in the first great "World's Fair," by some sixty designs selected from amongst those exhibited at Marlborough House. The sub-committee appointed to adjudicate upon the designs for manufactures reported that in those sent from Somerset House "they had observed a purity of taste, a propriety and chasteness of invention, and a well understood adaptation of style for the several objects, which do great credit to the directors and to their scholars." They therefore recommended that a prize medal should be awarded to the head School of Design, that "honourable mention" should be made of three of the pupils, and that six others should be mentioned with much approbation.

#### FORMATION OF THE DEPARTMENT OF PRACTICAL ART.

In the meantime it was found that the work of the Schools of Design in imparting advanced instruction was increasingly impeded by the want of national means for supplying elementary knowledge; and the Committee of Council on Education having assented to a proposition for the formation of classes for elementary drawing in National Schools, the establishment of such classes was initiated under encouraging circumstances, and the Committee caused useful treatises on the subject to be supplied to such schools either gratuitously or at reduced rates. The provincial Schools of Design were also thrown open gratuitously to such masters or teachers of schools under the control of the Committee of Council on Education as



might be desirous to qualify themselves to give instruction in elementary drawing, and the opportunity thus afforded was cordially welcomed by those for whose benefit it was provided, whilst the public could not fail to recognise the advantage of measures designed to bring instruction in art to the doors of the humblest members of the community. At the same time it was found that the proportion of students in the Schools of Design who were actually engaged in art-manufactures was progressively on the increase; indeed, it was in the manufactories of the towns in which schools were established that their highest productions were to be sought. It was a significant fact that during the preparation for the Great Exhibition the attendance of the more advanced students at their classes was greatly interrupted by the requirements of the time; stronger testimony could scarcely be borne to their merits and increased usefulness as designers and art-workmen. The reports on the provincial schools also showed that the students trained therein were increasingly employed in the manufactories, to such an extent in some places—Sheffield, for example—that the applications for the services of pupils could only be partially met. The manufacturers were, indeed, gradually becoming alive to two facts: first, to the necessity for improved designs, and second, to the ability of the schools to supply those who were qualified to produce and execute them. A new generation was springing up, less prejudiced and less opposed to change of method than that which had preceded it; in short, that effective mainspring of human action, self-interest, was gradually impelling the manufacturers to respect what they could not afford to ignore.

A year and a half having elapsed since the Select Committee of 1849 made their report, abundant time had been afforded for the digestion of their recommendations, when, in January 1852, a letter was addressed to the Treasury from the Board of Trade, stating that with a view to place the Schools of Design on a more satisfactory footing—for it was believed that there were defects in their

present management "calculated to lead to their disorganization, and to comparative failure in the objects for which they were established"—it was proposed to create a department of the Board of Trade, to be called "the Department of Practical Art," and to consist of two officers—one to give his whole time and attention to the business of the department and to be principally responsible to the Board for the proper conduct of every part of it, who should receive £1000 a year; and the other to be an artist of high professional character, whose advice and assistance would be indispensable, and who should receive £300 a year. These were to be entrusted with the management of the schools under the direction of the Board, and to be assisted by the Secretary of the School of Design, Mr. Deverell. It was further stated that it was intended to consider, without delay, the whole system on which the schools were conducted, and especially whether it might not be proper to concentrate the assistance rendered by the Government in the establishment of either one or a very few schools, to which only such pupils might be admitted as had already acquired the rudiments of artistic education, and had evinced their aptitude for its further advancement, leaving it to local exertion to provide this elementary instruction. The Treasury making no objection to the arrangements suggested, the Department of Practical Art was duly constituted, with Mr. Henry Cole, C.B., as General Superintendent, and Mr. Redgrave, R.A., as Superintendent of Art, and took up its quarters at Marlborough House, to which place the schools were temporarily removed from Somerset House, in August 1853, by permission of Her Majesty the Queen.

The main objects of the new Department were defined in a minute of the Board of Trade to be:—1, the promotion of elementary instruction in drawing and modelling; 2, special instruction in the knowledge and practice of ornamental art; 3, the practical application of such knowledge to the improvement of manufactures; and in March 1852 the two Superintendents addressed a joint letter to



the President of the Board of Trade, Mr. Henley, setting forth their views as to the mode in which these objects should be attained, and recommending certain principles for adoption in the management of the schools. These views were further enunciated in the first report of the Department, presented at the beginning of 1853, in which Mr. Cole more fully defined its objects to be—"1st, general instruction in art, as a branch of national education among all classes of the community, with the view of laying the foundation for correct judgment, both in the consumer and the producer of manufactures; 2nd, advanced instruction in art, with a view to its special cultivation; and lastly, the application of the principles of technical art to the improvement of manufactures, together with the establishment of museums, by which all classes might be induced to investigate those common principles of taste which may be traced in the works of excellence of all ages." Further, it was submitted that "the leading principle of the future management should be the endeavour to make the Department as far as practicable self-supporting in all its branches, and that its ultimate success as a permanent institution should rest chiefly upon the voluntary support which the public gave to it."

In order that the schools might be supplied with suitable examples for teaching the elements of form and colour the Art Superintendent formed a series of three collections, adapted to various stages of instruction; these were supplied at half their prime cost to the Department, either separately or all together, and this privilege was extended to all public schools throughout the kingdom. Mr. J. C. Robinson, one of the masters of the School of Design, who had distinguished himself by instructing some of the most advanced students, was appointed to the newly created office of Teachers' Training Master, and a class of school-masters and mistresses and pupil teachers, held on Saturdays at Marlborough House, numbered seventy persons of both sexes at its fourth meeting. To accommodate teachers at a distance tem-

porary arrangements were made to enable a trained master to visit groups of them, in order to demonstrate the mode of using the examples supplied. At the origin of the Schools of Design half the cost, or an equivalent to the Government grant, was guaranteed by the locality for three years; but very few localities kept the engagement. In 14 out of 17 provincial schools the local subscriptions did not equal the amount of the grant, and taking all of them together it was found that the Government contributed £6850 towards their maintenance, exclusive of the cost incurred in lectures, examples, and management; whilst the localities subscribed only £3447, or (with the fees) £5431. The total cost of art education for each student ranged from £2 2s. 7d. a year in Coventry to £10 11s. 2d. in Leeds; the average cost in the provincial schools was £4 6s. 5d., and in the metropolitan schools £8 12s. The Superintendents of the Department, in their preliminary letter to the President of the Board of Trade, already referred to, pointed out that this was considerably more than a student paid in most private establishments for instruction in drawing.

It therefore became necessary to change the system, unless art was to be taught only as a charity; and the Board of Trade resolved, not indeed to discourage any local desires for art education, but to measure the expression of them by local acts. Therefore, if a locality desired to have a distinct school of elementary art, the first condition required under the new arrangements was that three existing local public schools must be willing that the whole of their scholars (both boys and girls) should receive at least one drawing lesson per week, and that each school should pay to the master attending not less than £5 a year, besides providing, at half the prime cost, models, examples, &c., according to their means. A committee of management must also engage to establish mid-day classes at one rate of fees, and evening classes at a lower rate, but not less than sixpence a week, and agree to pay the master half the proceeds of such fees. When these preliminaries



were arranged, the Board of Trade would appoint a master who had been specially trained, guaranteeing him an income of £70 for the first year, in case the fees did not reach that amount. The immediate result of these arrangements was seen in 140 applications for assistance, and at least 50 places appeared to be endeavouring to comply with the requisite conditions for having a distinct school of art.

In order to carry out the injunctions as to technical instruction (a prominent feature of this scheme) special classes were established at Marlborough House to enable advanced students to complete their studies in artistic anatomy and enter upon practical construction, wood engraving (for female students only), painting on porcelain, and decorative art in all kinds of woven fabrics and paper-staining, and in metals, furniture, and jewellery. Some of the earliest results of the work of the wood engraving class were seen in some very creditable illustrations to an official catalogue of ornamental casts in the possession of the Department, published in 1854. The class for painting on porcelain was retarded by the necessary preparations of the kilns, but when the students got to work their attention was directed to figure and landscape painting, in which the English porcelain painters were admittedly behind the French and Germans. In connection with the classes for applying the principles of ornamental art to the practice of metal working, inquiry was made amongst the manufacturers of gold and silver work, who were agreed as to the possibility of improving ornamental designs in the precious metals, but as to the probability that there would be a sufficient public to appreciate better art, and therefore willing to pay for it, various difficulties were pointed out. It appeared that it was too much the practice to consider the intrinsic value of the material as of the first importance, and that in a great commercial country like our own there were always opulent persons of uncultivated taste who thought more of show than of beauty. Some were of opinion that the taste of the manufacturers was already

considerably in advance of the public, and it was stated by one manufacturer that, to meet the public demand, there had been year by year a continually increasing supply of inferior articles, to the exclusion of better ones, and that "any experiment to obtain better art and art-workmanship in his business was not worth attempting." There was also the prejudice of the older workmen—not a novel experience—to be encountered, and even amongst the students themselves there was very little willingness to enter into a precise and special course of training. One student, although recommended from the Spitalfields school to hold a scholarship, resigned that prospect on being required to go through a course of designing for silk weaving, avowing that he desired to become a portrait painter; and others used the school, not for its special object of training in ornamental art, but as a means of studying Fine Art. Arrangements were, however, made, under which instruction in the several departments of applied art was given to students by competent persons, on payment of fees amounting to 50s. a quarter, or £8 a year; manufacturers, designers, &c., were at liberty to seek occasional advice as to their works or designs for 6s. a week, or 2s. each separate consultation, either personally or through the post; and manufacturers subscribing £5 could attend themselves or send their workmen at any time to obtain assistance in originating or executing ornamental designs. Nominations to scholarships, hitherto limited to metropolitan students, and appointments in the class of training masters, were extended to the provinces; lectures on the various styles of ornament were delivered, both at Marlborough House and at the provincial schools, by Mr. Wornum, the Professor of Ornamental Art; and the formation of an art library was commenced.

The estimate for the schools for the year 1851-2 amounted to nearly £18,000, as against £15,000 for 1850-1, and £10,000 for 1849-50.



## THE MUSEUM OF MANUFACTURES AT MARLBOROUGH HOUSE.

It had long been thought desirable, both for the use of the schools and for the improvement of public taste, to form a Museum of Manufactures selected for their excellence in design or their skill in art workmanship, illustrative also of the history and progress of industrial art. Taking advantage of the French Exposition of National Industry at Paris in 1844, the Council at Somerset House, with the sanction of the Board of Trade, decided to expend £1400 on such examples of art-manufacture as might appear to the Director of the Schools calculated to benefit the students, as illustrations of applied design. The close of the Great Exhibition of 1851 affording a favourable opportunity for the further acquirement of modern examples, Parliament made a grant of £5000 for this purpose, and with this sum a selection was made by a Committee consisting of Mr. Pugin, Mr. Owen Jones, and the two Superintendents of the Department, consisting of woven fabrics, metal work, enamels, ceramics, wood carvings, and furniture. The articles so selected were removed to Marlborough House, where they were first exhibited to the public in May 1852, together with many loans and donations from Her Majesty the Queen, his Royal Highness the Prince Consort, the Royal Commissioners of the Great Exhibition, and many others, and thus was formed the nucleus of the incomparable collection now to be seen in the South Kensington Museum. At one time a prominent feature of the display at Marlborough House was a collection of carpets, chintzes, paper hangings, porcelain, &c., purposely selected as examples of "false principles" in decoration; and this section, though entertaining enough to the public, was productive of some amount of animadversion, for it was certainly not agreeable to manufacturers to find their productions—perhaps the most profitable ones—gibbeted in the eyes of the public with the announcement that there was "want of meaning and unity in the

pattern," that "the helter-skelter distribution of the lines" were like "productions under the influence of nightmare," and so forth. The names of the manufacturers were not mentioned, and in the later editions of the catalogue the more trenchant criticisms were softened down, but those who visited the exhibition will not readily forget the amusement caused by a display which was certainly somewhat invidious in its nature, and has never since been repeated.

#### FORMATION OF THE DEPARTMENT OF SCIENCE AND ART.

At the opening of Parliament in 1853 the Speech from the Throne indicated that a comprehensive scheme, having for its object "the advancement of the Fine Arts and of Practical Science," was about to be submitted, and in March of that year the scope of the newly formed Department was enlarged, the object in view being "to extend a system of encouragement to local institutions for Practical Science, similar to that already commenced in the Department of Practical Art; to combine the systems on an enlarged scale; and to furnish, through the instrumentality of one Department, in connection with the Executive Government, having the support and being subject to the control of Parliament, the means for mutual co-operation and correspondence to every district of the kingdom, where the local intelligence and energy of the inhabitants should create schools of Industrial Science and Art." Accordingly, the Government School of Mines and Science applied to the Arts, the Museum of Practical Geology, the Geological Survey, the Museum of Irish Industry, the Royal Dublin Society, and the Department of Practical Art, including the provincial Schools of Design, were brought within the operation of the new organization thenceforth known as the Department of Science and Art. It was provided that the action of the joint Department, in the general arrangements for affording assistance to schools, should be con-



ducted as a unity as much as possible, and not in separate divisions for science and art ; and its proceedings may be broadly classed under four sections—1st, aid to institutions and schools entirely independent of the Department, bearing particularly on primary education ; 2nd, aid to schools in connection with the Department, which may be viewed as promoting secondary education ; 3rd, the central schools, influencing more particularly advanced or technical instruction ; 4th, general administration.

The broad difference in principle between the old system and the new, so far as Schools of Art were concerned, was that, whereas formerly the Government had determined in what localities schools should be established, each locality was now called upon to decide for itself whether it would have a school or not, by satisfying the necessary conditions. By a minute of the 23rd of March, 1853, the Board of Trade, with the concurrence of the Treasury, left the whole general management, and the control of its cost, in the hands of the local committees. Government ceased to appoint the masters, or to pay their salaries. The Parliamentary grants were wholly confined to the promotion of instruction, and even on this point it seems to have been anticipated that Government control and Government grants might cease, for it was stated that “their lordships would view it as the highest mark of the progress and success of art education in any locality to find that the committee preferred independence of the Government grant altogether,” an anticipation which has, however, failed of realisation.

Very soon after the formation of the new Department, it became evident that the previous efforts to give instruction to artizans in ornamental art had been unproductive of adequate results, from want of a wider diffusion of precise instruction in elementary drawing amongst all classes of the public. The Department therefore endeavoured to bring this about,—first, by extending the teaching of Schools of Art to as many as possible of the schools for general education in their vicinity, and more especially to those for the poorer classes ; secondly, by devising means

for giving a systematic course of instruction in drawing to students in training colleges, pupil teachers, and schoolmasters and schoolmistresses generally, who might thus become qualified for certificates of competency; thirdly, by increasing the number of Schools of Art in the provinces, regulating the course of instruction therein, and requiring specified works to be sent up for examination and reward; and, fourthly, by the formation of a normal school for training qualified art-teachers, testing their qualifications, and granting certificates on the results.

In 1857 the organised annual inspection of art schools gave an additional stimulus to local effort, the Inspector awarding medals as local prizes, and selecting the best of the students' works to compete for the medallions and prizes offered in the national competition first established in the same year.

The Department of Science and Art remained under the control of the Board of Trade until February, 1857, when the Education Department was constituted, to include—(a) the Education Department of the Privy Council Office; (b) the Department of Science and Art; and these were placed under the Lord President of the Council, assisted by a Vice-President of the Committee of Council on Education. It was settled that the primary branch should continue to conduct its business at Whitehall, whilst the offices of the secondary branch should be located at South Kensington, to which place the central School of Art and the Museum had been removed from Marlborough House in July 1856. No doubt this important change was mainly due to the unceasing energy and bold determination of Mr. (afterwards Sir Henry) Cole. To use the words of the *Times*, written at a time when this moving spirit was at rest, "great national movements, like that which has produced the South Kensington Museum, and all that it represents in the social life of our time, are, no doubt, due to causes deeper and more universal than the energy of any individual. But the instinct is nevertheless sound in the main which identifies South



Kensington with Sir Henry Cole as its creator and chief representative."

In December 1857 a measure was adopted by the Department which had an important effect in extending the action of the Art Schools, namely, the augmentation of the allowance to art pupil-teachers from £10 to £20 a year, on condition that each should undertake to instruct in elementary drawing not fewer than 200 children educated in primary public schools for the poor. In almost every school pupils were found ready to qualify themselves; and during the year 1858 as many as 107 students of the various schools of art complied with the necessary conditions, whilst the number of poor children taught increased to 49,955, as compared with 28,974 in 1857. At the Central Training School, after two years' experience at South Kensington, it was found that the students were much more numerous than those who attended it at Marlborough House, and its efficiency both as a training school for art teachers, and as a centre for art-education, was very much strengthened. The students who entered the Training School were principally selected from those who, having distinguished themselves, obtained prize studentships or pupil teacherships in the provincial schools, and as they received weekly allowances towards their maintenance, and gratuitous training extending over a considerable period, admission to the school become an object of ambition.

In the summer of 1858 an exhibition of works of art-manufacture, designed or executed by students of Schools of Art, was held in the then temporary buildings of the South Kensington Museum. This, the first public display illustrative of the teaching and influences of the Schools, included examples of glass, ceramics, ornamental metal-work, plate and plated wares, jewellery, furniture and wood-carving, lace, linen damasks, silks, carpets and tapestry, sculpture, modelling, &c. Altogether there were 683 entries in the catalogue, the exhibitors including 209 students from 24 Schools of Art, besides male and female students employed by Messrs. Minton & Co., at Stoke-upon-Trent, and 94 manufacturers.

## THE INTERNATIONAL EXHIBITION OF 1862.

The evidence afforded by the International Exhibition of 1862 as to the marked improvement observable in our art-manufactures since the first great display in Hyde Park in 1851, was abundant and decisive; and it would be unreasonable to deny that this improvement, and, indeed, the general advance of artistic taste in this country, may be attributed in great measure to the influences, direct and indirect, of the Schools of Art. We learn from a voluminous report prepared by Mr. George Wallis, that, with a view to ascertain the opinions of the manufacturers themselves as to the precise nature of the work done by the students, apart from all speculative opinions about methods of instruction and Schools of Art, a circular was addressed to exhibitors in the various classes in which decorative works were shown, asking for the names of students of the Schools of Art who had been employed by them as designers, draughtsmen, modellers, &c. Of 383 circulars issued 222 were returned, and it appeared from these that no fewer than 344 students, in the employ of 104 manufacturers, had been engaged on the works exhibited, in the following industries:—porcelain, 72; glass, 30; precious metals and jewellery, 24; iron and brass work, 62; furniture and decorations, 47; carpets and floorcloths, 21; silk fabrics, 20; lace, 18; woollen and mixed fabrics, 21; printed and dyed fabrics, 10; other industries, 19; total, 344. Further, it should be observed that these figures by no means indicated the total number of students employed by the manufacturers in question. Messrs. Minton & Co., for example, explained that although they had only given the names of twelve, fully two-thirds of the painters, gilders, and modellers in their employ were, or had been, students of the School of Art. Mr. Wallis explained that the difficulty of such an inquiry was considerably increased by the fact that in England the designer was not yet recognised as in France.



"British manufacturers," he said, "are not accustomed to declare the sources from which they obtain designs, and any appearance of interference with those employed by them is not liked; whilst any public recognition of the ability of their workmen, as such, is a novelty. Thus it frequently happens that whilst manufacturers will privately acknowledge themselves as being under considerable obligations to Schools of Art for the superiority of the apprentices and junior workmen in their employment, yet they hesitate to make any public statement to the same effect. . . . Whilst some manufacturers return a number of students as employed by them upon the works they exhibited, others in the same localities, obtaining apprentices and junior workmen from the same sources, make no return, or state that none of the students of the Schools of Art in their employment have assisted in the production of the articles exhibited by them."

Notwithstanding, however, the reticence thus complained of, alike unjust and impolitic, thirty-four manufacturers expressed very decided opinions in favour of the influence of the art instruction of the schools as regards its effects on ornamental industries and the general improvement of taste evidenced in the choice of patterns by consumers. Of twelve others who appended remarks to their returns, four expressed doubts as to the practical utility of the schools to their special industries, seven stated a decided conviction that the instruction had been of no use in their pursuits, and one, who had the courage of his convictions, stated plainly that in his opinion "those patterns were best that sold best."

Amongst other results of the Exhibition of 1862, the Report of the Science and Art Department for that year notices the testimony afforded by several foreign Governments as to their sense of the great influence of the Department on the industrial progress of the country. Applications for detailed information as to its working had been received from France, Austria, Belgium, Wurtemberg, Switzerland, Denmark, and Italy, and the French jurors at the Exhibition were by no means sparing in their commendations. M. Merimée stated that English industry, "which from the artistic point of view seemed greatly in arrear at the Exhibition of 1851," had during the last ten years "made amazing progress," and fully admitted the

testimony of the English members of the jury, who, when questioned as to the causes to which they ascribed the progress so obvious in the products of their manufactures, "assigned a chief place to the new resources opened to industry by the schools of South Kensington." M. Natalis Rondot, a juror thoroughly acquainted with the Lyons school, and the system of instruction in vogue throughout France, said that in almost every direction the influence of a larger number of teachers of drawing and of working draughtsmen was making itself felt in England; that the manufacturers of Nottingham, Manchester, Sheffield, Worcester, and Staffordshire, "recognised the fact that their best designers came from the Schools of Art, and that, thanks to them, the general character of designs and of forms had undergone the most happy modification." Other testimony to the same effect might be cited, but these quotations must suffice to show the feeling inspired by the work of the schools in the minds of foreigners, whose views were enforced in a report made by M. Rouher to Napoleon III. in June 1863, in which it was stated that "the results of the late International Exhibition of 1862 may have excited apprehensions that, if France have not remained stationary in the production of works of art and taste, in which the first rank has hitherto belonged to her, her rivals have approached her more and more nearly, and that, unless she makes new and rapid progress, she may at an early date be left behind."

#### THIRD SELECT COMMITTEE OF THE HOUSE OF COMMONS.

In the autumn of 1862 and the spring of 1863—at which time the number of students and others learning drawing had increased from 3296 in 1851 to 87,389 in 1862, of whom 71,423 were children attending elementary day schools and receiving one or two drawing lessons a week from the master of the neighbouring School of Art—some changes were resolved upon which excited a considerable



amount of discontent amongst the masters. Four minutes were adopted by the Committee of Council on Education, the first of which provided that certain payments should be made on results of instruction in drawing in schools for the poor, to be divided in varying proportions between the master of the School of Art and the managers of the primary school in which instruction had been given, according as the master of the latter did or did not hold a certificate of competency to teach drawing; and that certain payments should also be made in respect of pupil-teachers who might pass a certain examination. The second minute provided that, from the 1st of October, 1863, payments should cease to be made upon certificates taken by masters of Schools of Art; that "a system of payments on results should wholly regulate the payments to Schools of Art, and that such payments should be made only on behalf of artizans, children of the labouring poor, scholarships, persons in training as art teachers or employed as designers for manufacturers." The third minute abolished prize studentships and art pupil teacherships, and established in lieu thereof local scholarships and national scholarships—the number of the former to be regulated at each school by "the number of children taught drawing in schools for the poor in connection with the local art school," the number of the latter to be fifteen in all, and to be annually offered in competition to the various local schools, to enable advanced students already engaged as, or about to become, designers or art-workmen, to prosecute their studies at the central school at South Kensington. The fourth minute prescribed the complicated conditions on which the payments contemplated by the second minute should be made. The twenty-three stages of the course of instruction were subdivided into sixty-one sections, in fourteen of which no local medals could be gained, and there were only thirty-one in which national medallions could be gained. Payments were only to be made in respect of medals and medallions gained by artizans, and these were necessarily limited by the fact that all classes of students were equally entitled to compete

for them, so that although a number of artizans might reach the medal standard they might be beaten by students who were not artizans, in which case the payment would be lost to the school.

It was chiefly owing to these changes, and to a sense of injustice awakened by them in the minds of the masters of the Schools of Art, that in 1864 a third Select Committee of the House of Commons was appointed, with Sir Stafford Northcote as its Chairman, to inquire into their constitution, working, and success, and into the system on which the Parliamentary grants for the promotion of national education in art were administered. To deal first with the case of the certificated masters, it appears that they complained, and not unreasonably, that a breach of faith had been committed by the substitution of a system of payment on results for the system (established in 1854) of fixed payments on their certificates. They contended that expectations were held out to them that, if they would study the course of teaching prescribed by the Department, and would qualify themselves to teach that course in the schools assisted by the Government, they should receive for such teaching a certain annual payment proportioned to their proficiency; and that their certificates contained a guarantee of a fixed annual payment of £10 on each, up to a maximum of £50, so long as they were so engaged. On the other hand, it was urged that the notice on the certificates did not amount to a guarantee; that the masters (though appointed by the Government) were the servants, not of the Government, but of the local committees; and that the payments made on the certificates were to be regarded as payments to the schools rather than to the masters. The masters supported their plea by arguments drawn from certain minutes and announcements, and from verbal assurances, and the report of the Select Committee, which dealt at great length with these issues, while stating that they did not consider that the change complained of was necessarily wrong, or involved any breach of contract on the part of the Government, admitted that there was much force in the



argument that the certificate payment was intended to remunerate the masters for work which they were called upon to do in the instruction of artizans at a low fixed rate of fees, and of elementary pupils in primary schools, from whom they probably received no payment at all. The Committee felt, however, that a master ought to be properly compensated for such labour by those who required it of him ; and, on a review of the broader question involving this side issue, they expressed an opinion that the system of payment on results was not adapted to the Schools of Art, mainly on the ground that it had a tendency to destroy the elasticity of art teaching, and thus to cramp the genius of designers, to render the schools unpopular, and to diminish the chance of local support. At the same time, the Committee agreed with the Department as to the inconveniences attending payment on certificates, and suggested recourse to a system of capitation payment, regulated by the number of artizans receiving instruction. Though the annual monetary value of their certificates was not restored, the masters got rid at the same time of a variety of trammels which had impeded the efficient management of the schools ; and efforts were subsequently made, by successive adjustments of the system of payments, to compensate them for that source of remuneration of which they were, as they believed, unfairly deprived. There is no reason to suppose that the masters generally were unwilling that their remuneration should be gauged by the results of their work, but they were not unnaturally opposed to a change which had the effect of reducing their incomes, and the most efficient were discouraged by a system which made the best and highest kind of teaching unremunerative. It is manifestly desirable that an earnest and capable teacher should be left as unrestrained as possible, and should not feel it to be his main object to lead his pupils to just those results which bring him the most remuneration, instead of cultivating their ability to the highest point within its compass ; whilst, on the other hand, it is necessary to protect the State against that laxity

which is too apt to be the result of direct payments made independent of results. A combination of the two systems is doubtless the most expedient, in the interests both of the nation and of those by whom it is served.

The evidence taken by the Select Committee as to the influence exercised by the Schools of Art, showed that there had been an extraordinary and undeniable improvement in general taste since 1851, that this improvement and the education of designers had advanced together, and that no small share of the credit for this advance was certainly due to the operation of the Schools of Art. There had, consequently, been a great and remarkable improvement in our manufactures, encouraged and in a measure necessitated by the more cultivated taste of the consumer. The necessity to produce what will sell may be regarded as a constant factor in the problem with which manufacturers and designers have to deal, and has naturally too exclusive an influence on what are known as self-made men—men who, though of much natural shrewdness and ability, are sometimes deficient in culture. As an evidence of the public taste, it was stated that a carpet design exhibited at the Exhibition of 1851, and condemned by all critics, was the most successful pattern ever brought out by the exhibiting firm; and a calico printer informed the Committee of 1864, that having produced what he regarded as a pattern of some taste, he found it necessary, in order to supply the requirements of a foreign customer, to introduce a watch-face into the centre of it! Of course, he said, he did not hesitate for a moment, his object being to introduce as much taste as he could sell, and, when necessary, to bring himself down to the level of his customers. One of the witnesses examined by the Committee, Mr. E. Potter, M.P.—the only calico printer who took part in the earliest movement (in 1838) for the establishment of a School of Design at Manchester, and therefore a witness who could not be regarded as unfavourable to such institutions—expressed an opinion that the schools had not had much to do with the progress of taste



in English manufactures, stating also that in Manchester they were more than ever dependent on the French for designs, for which, to his knowledge, from £25,000 to £30,000 a year was paid by twelve firms, the total outlay of the trade in this direction being probably £50,000 a year. But he thought it degrading to an artist to bring himself down to the designs required for calico printing, and admitted that the manufacturers did not support or appreciate the local School of Art, the general feeling being that it had been of very slight value: although the calico trade amounted to thirteen or fourteen millions sterling per year, the subscriptions of the manufacturers did not amount to more than £200 at the outside, and even this was very reluctantly given. On the other hand, Mr. E. Akroyd, of Halifax, stated that all their designs used to be imported from France, but now the foreign designers were very much superseded by those trained in the School of Art. Glasgow and other places afforded similar testimony to the advantages and influence of the schools on local industries; and it is not improbable that if only a tithe of the large amount spent by Manchester on foreign designs had been judiciously applied to the encouragement of the native talent which it is their mission to develop, a very different result might have been seen there, under favourable conditions as to school management and teaching, on which success so greatly depends. At Glasgow the manufacturers generally appreciated the importance of the schools, but complained that they were ruled by the Department without reference to local requirements—another reason for the necessity, already insisted on, of leaving them as far as possible to local control—and consequently the subscriptions had fluctuated greatly, being in one year upwards of £1000, in another under £50. Varying testimony was given on this point, some thinking that, as the schools were designed to benefit manufacturers, manufacturers should maintain them; whilst men of wider views recognised the national value of the training imparted, apart from local or special interests. And though it was in many

places difficult to secure the pecuniary support of the manufacturers, in others they subscribed with great liberality, and showed their intelligence by insisting on the attendance of their designers and apprentices at the neighbouring Schools of Art. Taking the evidence as a whole, the influence of the schools in the improvement of manufactures, the development of public taste, and the substitution to a material extent of English for foreign designers, was conclusively established.

A statistical comparison between the years 1851 and 1863 showed that the number of provincial Schools of Art had increased from 17 to 80, and of the metropolitan schools from 2 to 12, exclusive of the National Art Training School at South Kensington; the students in the provincial schools had increased from 2842 to 13,856, and in the metropolitan schools from 454 to 1929, exclusive of 65 students in training, and 540 paying students at the National Art Training School; the Government grants (exclusive of examples, library, &c.) had increased from £6850 to £11,095 for the provincial schools and from £3474 to £5496 for the metropolitan schools, the latter amount including £4450 for the National Art Training School; and the cost of examples of art, books, school furniture, fittings, inspection, lectures, &c., had increased from £4730 to £19,278, of which £9789 was for objects for the Art Museum, and £1000 for the Library.

The amount of fees paid by the provincial students had increased from £1994 to £9560, and of the metropolitan students from £442 to £1312, with £1508 additional from the paying students at the National Art Training School. Mr. Cole argued that the system was rapidly becoming a self-supporting one, for although the Government grants applicable to Schools of Art had increased from £15,055 in 1851 to £46,636 in 1863, the average cost per school was now only £510, instead of £880, whilst the average cost per student was reduced from £4 10s. to 10s. 8d. if he included the children of the National Schools in the calculation, or £2 11s. 10d. without them. It should be



observed, however, that the cost per school is not a sound basis for such an argument, inasmuch as the earliest schools were uniformly established in important manufacturing centres, whilst the later ones included within their scope many smaller towns, and the cost per head is necessarily affected by establishment and other charges, which do not increase in the same proportion as the number of students. In the course of his evidence, Mr. Cole made renewed suggestions for the formation of local museums, to be encouraged by the circulation of works of art, not only from the national collection at South Kensington, but also from the National Gallery and the British Museum; and in this, as in other matters, he anticipated the action of later times.\*

The Committee embodied their conclusions in a series of resolutions, in which they recommended that the Central Training School for teachers should be maintained, that sufficiently qualified scholars from the local schools should be admitted thereto at the expense of the State—the study of decorative art useful for manufactures being the primary object—and that other scholars should also be admitted on payment of remunerative fees; that the collection of works of art at South Kensington should be made more generally useful throughout the country, especially in connection with local museums; that a national contribution of works from the local Schools of Art should continue to be held annually at South Kensington, and a limited number of prizes awarded; that local Schools of Art be left to establish themselves wherever they could take root, and to extend their operations to all classes of society, such fees being charged as their managers might think desirable; that the conditions of State aid to local schools be (*a*) that night classes for artizans be open at least three times a week, at fees within the reach of artizans, (*b*) that the teachers be certificated, and receive the whole of the fees of the artizan

\* The importance of public Galleries or Museums of Art was dwelt upon in the report of the Select Committee of 1835. (See *ante*, pp. 34-35.)

classes, and (c) that the localities provide suitable premises and pay all the charges for rent, taxes, and repairs; that no further grants be made in aid of building, renting, or repairing Schools of Art, or for the purchase of examples, models, casts, or apparatus; that it be a condition of Government aid that a public examination of every aided school be held annually, the results reported to the Department, and the works of the competing students (certified as genuine) be sent up to the Department; that certificated art teachers should receive a capitation payment for every artizan student receiving forty lessons in the year; that fewer prizes and no medals be given by the Department in local examinations; that State aid might be wholly or partially withheld on the report of an Inspector as to unsuitability of premises, bad models or apparatus, or deficient teaching; and that the votes for the Schools of Art and the South Kensington Museum should in future be kept distinct.

The Education Department, while agreeing generally with the opinion of the Select Committee, that Schools of Art should rely chiefly on their own resources and local exertions, being relieved from Government control, and free to work according to the wishes and wants of each locality, did not express entire concurrence in the proposed abolition of most of the indirect sources of aid, and the conversion of all payments into one capitation grant to each School of Art. They also regretted the proposal to put an end to building grants, and questioned the policy of withdrawing aid in the purchase of examples. Generally speaking, however, the recommendations of the Committee were acted upon.

#### CHANGES IN THE PERIOD 1864-84.

In April 1864 a Royal Charter of Incorporation was granted, constituting the Lord President of the Council and the Vice-President of the Committee of Council on Education, for the time being, as a body corporate under the name of the Department of Science and Art, and in



the same year important arrangements were made with foreign governments for the interchange of reproductions of works of art. In 1864, also, some of the students and national scholars in the Training School were formed into an etching class, which has since been useful in providing illustrations of ornament from objects in the Museum for distribution amongst the local schools, and it is still an object of ambition to enter it. In June 1865, in deference to the views expressed by a very influential deputation representing the Schools of Art throughout the kingdom, the Department resumed the building grants and grants for examples, and a new schedule was adopted relative to the payments made on behalf of artizans and poor children, in the hope that art teachers would be able to earn payments equivalent to the value formerly attached to their certificates, to which the authorities declined to revert. In the same year provision was made for the affiliation to the Department of night classes for instruction in drawing, and nine such classes, the first of their kind, were examined in the following March. In 1866 increased payments were made on account of satisfactory elementary works executed by artizans, and allowances were granted to students in training on receiving appointments as masters of Schools of Art. In 1867 the Education Department authorised a further increase of the payments in aid of art instruction, and, finding that the withdrawal of the certificate payments to the masters—amounting in 1863-4 to £2,400—had tended to induce them to identify their interest “less with the sound instruction encouraged by the Department, than with the capricious wishes of the middle classes, who at present rather resist such sound instruction,” a series of bonuses, thirty-nine in all, and varying from £10 to £50 each, were offered to the masters of those schools whose works should be most satisfactory in proportion to the number of their students. In the same year the Plasterers’ Company offered £25 in prizes for designing and modelling architectural details, and this encouragement, extended to the metropolitan and provincial schools alike, was

repeated in several subsequent years. In 1868 prizes were offered by the Education Department for fan-painting by female students, and during the year a class was formed for painting on porcelain, with a view to its application to architectural decoration, the tiles in the grill-room at the South Kensington Museum, painted from designs by Mr. Poynter, being the first-fruits of the instruction so imparted. A table appended to his report by Mr. Burchett, then Head Master of the National Art Training School, showed that in the twelve years that had elapsed since the school was removed to South Kensington, the number of its students had increased from 509 to 1133, and the amount of fees from £494 to £2162, whilst the cost to the Department had decreased from £2115 to £1295. In 1871 it became necessary, in order to enable the school to fulfil with efficiency its primary object of training masters for Art Schools, to check the admission of students seeking instruction in mere elementary drawing, by imposing an examination test and making other alterations in the regulations. It was also found at this time that in the provincial schools the amount of work in the advanced section did not greatly increase, while the elementary work did so largely; and as it was considered that the advanced results were inadequately rewarded, a material increase in the maximum grant for the advanced section was authorised. In this year the pottery class was transplanted to a studio established on a commercial basis by Messrs. Minton, on the ground of the Commissioners for the Exhibition of 1851, at Kensington Gore, where a kiln and other necessary buildings were erected, but a year or two later it was discontinued. In 1872 the bonuses to the masters of Schools of Art, dependent on the results of their instruction, were materially increased in number and value, for whereas the old scale provided prizes for the schools in the proportion of one to three, at an aggregate cost of £720, the new scale gave half as many prizes as there were schools, at a cost of £1,050. Similar encouragement (amounting to £320) was also extended to night classes for elementary drawing. The



example set by the Plasterers' Company in offering prizes to the students was followed in 1873, and in subsequent years, by the Goldsmiths' Company, the Painters' Company, the Council of the Art Union of London, and others; the prizes of the Goldsmiths' Company were offered to open competition, but of the total amount (£225) £150 was carried off by students of the National Art Training School. In 1876 it was decided to extend the aid granted to night classes to art classes held in any school or other institution complying with the rules of the Department; and in the same year the bonuses offered to the masters of the art night classes (one of £20, ten of £10, and forty of £5), and to the masters of Schools of Art (one of £50, three of £40, six of £30, twenty of £20, and thirty of £10), were withdrawn. For the former the Department substituted 20s. on account of every industrial student who should submit satisfactory works in the advanced stages of instruction; in place of the bonuses to the masters of the Schools of Art, the sum of 30s., paid on account of every student who should submit satisfactory work in drawing, painting, modelling, or designing for architecture, manufactures, or decoration, was increased to 40s., and additional payments (£2 for every exercise marked "satisfactory," and £3 for every exercise marked "excellent") were offered on the results of examinations in the various subjects (ten in number) of the third grade, limited to students who had previously passed in the four subjects of the second grade in local Schools of Art. This system is substantially in force still, and the change thus effected may be regarded as the last of the series of changes consequent upon the withdrawal of the certificate money from the teachers of elementary schools in 1862, and from the masters of Schools of Art in 1863. The bonuses had never been regarded with much favour by the masters, for, as they were awarded on results proportioned to the number of students, many of the largest and best schools were, so to speak, unfairly handicapped, and occupied a lower position in order of merit than that to which

they were fairly entitled by their success, a circumstance discouraging to masters and students alike.

In 1876 Mr. Sparkes—who had in February of that year been appointed Head Master of the National Art Training School—was requested to visit the Art Schools of Belgium and Düsseldorf, and made a report in which he expressed an opinion that the Belgian system was in advance of our own in the amplitude of their school buildings, which enabled every cast to be well lighted, well seen, and drawn from in comfort; in the time limit placed on every work, whether for practice or for competition; in the teaching of students to imitate what they copied, on the assumption that they were all to become painters; and in the plan of carrying on theory by lecture and practice in the schools simultaneously, with strict examinations in both. The time limit has since been found to be the most effective mode of strengthening the work and maturing the experience of students, who without it would be too apt to spend their time less usefully in attaining that elaborate refinement of finish deemed essential to secure admission to the schools of the Royal Academy, preparation for which can only be regarded as an incidental result of the training carried on in the Schools of Art, whose main object, as has been stated over and over again, is “the promotion of instruction in elementary drawing as a part of national education, and in Fine Art as applied to industry.”\*

The 25th Report of the Department announced the gratifying fact that during the five years 1873–77 the number

\* Mr. Poynter, R.A., in an address delivered at the opening of the Slade School of Fine Art in University College, London, Oct. 2, 1871, speaking of the drawings sent up at that time from the Schools of Art to the central competition at South Kensington, said: “Are any of them executed under six weeks of painful stippling with chalk and bread? How much knowledge of the figure is it to be supposed the student has acquired during the process? Some of these prize drawings have come under my notice, of which the elaborately stippled background alone must have occupied more than a fortnight in the execution.” It is to be hoped that Mr. Poynter’s views on this point may in due course leaven the distinguished body of which he is a member, and have their full effect on the Academy schools themselves.



of institutions in which instruction was given in drawing or in higher art, with the aid of the Department, and subject to its inspection, had nearly doubled. The number of persons taught, and the exercises and works examined, had more than doubled during the same period; and the total amount of the aid given by the Department in payments on the results of this instruction had risen nearly 60 per cent. (from £31,918 in 1873 to £49,960 in 1877), an increase which compared favourably with the increase of the means of instruction and the number of persons taught. In 1878 it was thought desirable to raise the qualifications of the teachers of "art classes," of which there were now no fewer than 871 in operation, and the local examination of students of Schools of Art was extended to more advanced subjects of instruction. The result of these successive changes is that the extension of art instruction is now promoted by regulations under which aid is given—1st, to Elementary Day Schools where drawing is taught concurrently with reading and writing, and is specially directed to the improvement and refinement of the perceptive powers of the children; 2nd, to Diocesan and other Training Colleges, in which teachers of elementary schools may obtain certificates as teachers of drawing; 3rd, to Art Classes for children above twelve years of age and artisans, in which classes the primary instruction of the children is carried further than in the elementary schools, and they are associated with adult students in the study of form, light and shade, and linear drawing; 4th, to Schools of Art which are entirely devoted to art instruction, and where the student, after having obtained sound elementary knowledge, pursues the technical study of art in the direction required by his occupation; and, 5th, to selected students of local Schools of Art, who obtain scholarships at the National Art Training School at South Kensington, maintained for training art teachers, designers, and art-workmen, who are aided by scholarships gained in Schools of Art, under the system first established in 1863. The instruction given at the National Art Training School includes the following

subjects :—Freehand, architectural, and mechanical drawing ; practical geometry and perspective ; painting in oil, tempera, and water colours ; modelling, moulding, and casting. The classes for drawing, painting, and modelling include architectural and other ornament, flowers, objects of still life, &c., the figure from the antique and the life, and the study of anatomy as applicable to art. The school is devoted primarily to the advanced instruction of those who have merited scholarships by their success in the local schools ; but schoolmasters, schoolmistresses, and pupil teachers of public elementary schools, and artisans, may attend evening classes at low rates of payment, and the courses of instruction are also open to the general public on payment of higher fees, but no students are admitted until they have passed an examination in freehand drawing of the second grade. For particulars as to matters of detail inquirers are referred to the Art Directory, which may be obtained at the South Kensington Museum, and to the prospectuses issued by the Department and by the local schools, a chronological list of which, together with statistical information showing their progressive advance in numbers and usefulness, will be found in Appendices C, D, and E.

The Secretary and permanent head of the Science and Art Department is Colonel Donnelly, R.E., who has been connected with it since 1858. The principal officer of the art division has from time to time been known under various designations, which it is unnecessary to recapitulate. In September 1875, on the retirement of Mr. Richard Redgrave, R.A., Mr. E. J. Poynter, A.R.A., was selected to fill the post of Director for Art ; and, in addition to the duties formerly discharged by Mr. Redgrave, was also appointed Principal of the Art Training School.\* In 1881, on the

\* A Treasury Minute, referring to these changes, speaks of Mr. Redgrave as having been "virtually obliged to abandon the exercise of a lucrative profession, in which he held a distinguished place," and states that to recount the services he had rendered in various offices "would be to write the history of the Art Department from the date of its first establishment."



resignation of Mr. Poynter, the two posts of Director for Art and Principal of the National Art Training School were separated, Mr. Thomas Armstrong was appointed Director, and the office of Principal was conferred on Mr. John Sparkes, who had assumed the Head-Mastership of the school after the death of Mr. R. Burchett in 1875. The office of Visitor of the Art Training School was at the same time created, and accepted by Mr. Poynter.

## CHAPTER III.

## WORK AND INFLUENCES OF SCHOOLS OF ART.

THE reader has seen in the foregoing pages how the Schools of Art have, in the course of half a century, passed through many changes of government, scope, and administration, until in place of a mere handful of students at Somerset House we have a vast organization consisting of 177 distinct Schools of Art, in which, according to the latest returns, nearly 34,000 students are under systematic instruction, in addition to as many more in Training Colleges for elementary school teachers, art classes, and schools examined but not aided by the Department, and more than twenty times that number who receive some modicum of instruction in drawing in elementary day schools; altogether, between 800,000 and 900,000 persons are brought under the direct influence of the Department. The annual cost to the Exchequer has risen to £26,376, but this expenditure is far more profitable to the nation than the smaller amounts formerly granted; for as the payments on results have advanced, the results themselves have advanced in a still greater ratio, and it is curious to observe that the success of the schools and their influence on our national manufactures have in a great measure sprung from the very causes that seemed most likely to retard their progress and check their operation. We have seen that Parliament was most tardy in its encouragement of art in any shape, and the establishment of Schools of Design, regarded by the British taxpayer as simply an experimental measure, and encountering, moreover, except in rare instances, the indifference, if not the hostility and unreason-



ing jealousy of those who but for their influence would now be lamentably behind other nations in the industrial arts, would not perhaps have been possible but for the idea that they might in course of time become self-supporting. Can it be that Sir Henry Cole, shrewdly estimating the various hindrances to the object he had in view, and desiring to reduce them to a minimum, felt that a fair start could only be effected on this basis, and made the most of the possibility at which he aimed in order to disarm the antagonism of utilitarians who will not believe in anything until it can be seen, weighed, or counted? That the schools will become entirely self-supporting is scarcely likely, nor is it perhaps altogether to be desired, for such a result would free them entirely from Government control, and this, although apt at times to be injudiciously directed, is nevertheless useful in securing to earnest teachers recognition of work which would otherwise be entirely dependent for appreciation on local capacity, and possibly on local caprice. It is more to the purpose to urge—and it may be fairly urged, as a most satisfactory aspect of this question—that although the Government grant gradually increases, the value of the schools to the country, measuring it simply in its pecuniary sense, is infinitely beyond the amount contributed by the country towards their support. But in order to eke out the allowances voted by Parliament it has been found necessary to admit to the classes, not only those for whom they are specially designed, but also amateur students who could afford to pay the higher fees demanded for their participation in the instruction afforded. And herein lies one important difference between our system and the Continental system. On the Continent art schools are cherished and maintained by the State at any reasonable cost necessary for the full fruition of their usefulness, but the general public, whose money is not required for their support except in the indirect form of taxation, do not as a rule partake of the instruction provided. In England, owing to the necessities of the case, the public are so admitted in large numbers—for about one-fourth of the whole number under

instruction in Schools of Art are amateurs,\* notwithstanding the various measures adopted from time to time to check their admission; and thus—though not in the slightest degree through any foresight on our part, but simply as an accident arising from a somewhat parsimonious policy—we have what is of the utmost value, an educated public. On the Continent designers and art-workmen are trained, as has been said, almost regardless of cost; and the public have to derive their artistic inspirations from what they see around them, with very little help from well-directed artistic training. In England, on the contrary, producers and purchasers have been trained together; amateur students—who of course bear a far larger proportion to the artisans in non-manufacturing than in manufacturing districts—carry with them to their homes from Schools of Art, not only that innate admiration of the beautiful which led them there, but with it a cultivated taste that brings all around within the circle of its ever-widening influences. Thus, with a race of designers superior to any that have preceded them, has grown up also a race of cultivated purchasers, but for whom, it is needless to say, national excellence of production, however artistic, would be unprofitable, and therefore impracticable. It would be of no use to give the country designers, if the public were unprepared to appreciate their work; even as it is, the designers are always in advance of the market, for those works which are in the best taste are not those which find the readiest sale. The popular taste is never the highest taste, and in catering for the fancy of the hour, lady amateurs who dispose of their labour at a low price should bear in mind their poorer sisters in art, whom they may drive out of the market, which, like other English markets, is in its lower departments greatly overstocked with applicants for employment. The demand for the higher excellences is, indeed, a matter which no amount of education can quite determine, for it is greatly dependent

\* Most of the amateur students are ladies, and the great majority of them attend the schools for the purpose of turning their talents to profitable account, and not for mere amusement.



also on the ever-varying conditions of the country—on its prosperity and wealth, on political excitement and financial crises, on periods of depression, agricultural or commercial—for the best things are usually the dearest, and high art is a luxury unattainable when necessities become the subject of concern. Nevertheless, artistic excellence, even if neglected for awhile, cannot fail in its educating influence, paving the way for the demands of a more hopeful season.

But amid all the changes of the last fifty years, the work of the schools, ill directed or well directed, has gone on, fluctuating in the force of its influences, but always contributing largely to such advance as has been manifest in our art industries and in the popular taste. Evidence of this has been found in the growth of the schools themselves, in the employment of the students, in the increasing excellence of our designs, and in the gradual supercession of foreign by native skill. It is not too much to say that previous to the establishment of the School of Design at Somerset House in 1837, our manufacturing districts were utterly destitute of instruction in art and mainly dependent on foreign aid for designs worthy of production. To those, therefore, who would disparage the work of the schools, the fact that French monopoly of designing is at an end, so far as English manufacture is concerned, should be in itself a sufficient answer, irrespective of other considerations. Instead of our going abroad for designs, foreigners, becoming familiarised with our advance in the industrial arts, are now continually coming to examine our system of teaching, to study our methods, and to avail themselves of the examples placed before our pupils at South Kensington and elsewhere, to the value of which they are indeed as much alive as our home manufacturers.\* As an illustration of the altered relations between England and France, it may be stated that about five years ago one of the first manufacturers in Paris sent over to England for a collection of English

\* Some time back 2000 copies of a small publication containing lithographs of some of the objects in the Museum were ordered by a publisher for the use of the students in France and Germany.

designs in paper-hangings, in order that his designers might avail themselves of them. Indeed, at a much earlier period than this (in 1868 and 1869) a number of designs for silk damasks, cretonnes, and paper-hangings, were purchased by a French firm from students in the Training School at South Kensington, and were successfully produced in France. For evidence of our general advance in artistic culture, it is but necessary to consult those who are old enough to remember the changes of the last thirty years, and to hear what they have to say of the improved appearance of our shops and shop-fittings, our "warehouses" and wares, our furniture and table appointments, our wall-papers and carpets, our books and book-bindings, our illustrated periodicals, our children's toys and picture-books, into which Richard Caldecott, Walter Crane, and Kate Greenaway have introduced artistic treatment of quite an original character, delighting young and old alike. There is scarcely a household in the country that is not the better for the change, not a manufacture in which design has a place that has not felt its influences; and it would be altogether idle to deny that this advance, to be seen on every side, is greatly attributable to the Schools of Art.\*

With respect to the influence of the Department on elementary drawing, statistics show that between 700,000 and 800,000 children are receiving such instruction in elementary day schools, in addition to those who are commencing their artistic education in Schools of Art; but this elementary teaching is not what it ought to be and might be, for it proceeds too much on the lines of free hand and model drawing and practical geometry, whilst

\* Mention might also be made of the marked change in the condition of our old parish churches, formerly to be seen with their beautiful stonework coated with innumerable layers of paint and white-wash, with their open-timbered roofs hidden by flat ceilings, with the warm tone of the outer rubble demolished by a vile coating of plaster, (in some cases applied also to the stonework, which had to be chipped with the plasterer's hammer to make it adhere), and with their carved oaken furniture serving only as a mutilated support for the commonest structures of deal.



insufficient attention is given to mechanical drawing, and black-board teaching is greatly neglected. About thirty years ago more attention was given to this matter, at a time when each master in training had three or four national schools to attend to, the work being done under the supervision of the head master, who was very efficiently assisted in the work of inspection by Mr. Swinstead, one of the masters ; and it was sought to interest both masters in art schools and those in elementary schools by a money grant, which they shared between them. Gradually the elementary master became entitled to his drawing certificate on passing an examination in four second grade subjects, with a fifth for black-board drawing or writing ; and as his teaching power was subjected to no test, classes soon fell into a feeble condition. The system of examination at South Kensington doubtless failed to prevent this, and hence our backward condition as compared with foreign countries ; but it may be doubted if a remedy for the present weaknesses in our elementary teaching is to be found in a suggestion made in the Report of the Technical Commission, namely, "that the instruction in drawing in elementary schools should be as carefully supervised on the spot by the Whitehall Inspectors as is that in other branches of primary education," unless indeed a distinct staff of Inspectors should be appointed for the purpose, possessing trained artistic ability. The more advanced elementary drawing of the second grade is usually very well done, though even here, as in the earlier stage, a system of coaching up from copies for the examination on which payment is made is not unlikely to prevail when the master's income is in any degree dependent on its results. The exclusion of large work done from black-board examples in a given time is much to be regretted, as the plan of working down to examination copy standard for a monetary result is inadequate to develop the power most useful to children about to engage in various handicrafts.

If we regard the Schools of Art under their original

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designation as essentially Schools of Design, it cannot be doubted that they have had a most useful past; and, in anticipation of a still more useful future, attention may be drawn to the large proportion of schools to be found in towns where design is of the first importance to the success of the local manufactures. (See Appendix C.) Moreover, information as to the employment of ex-students as designers has been sought at the various schools, and although in several cases they were stated to be so numerous that a list of names could not be attempted, and in almost all the record was dependent on the imperfect recollection of the master, extending sometimes over a very limited period, lists of names have been received showing that many hundreds of men and women trained in the schools are at this moment engaged in the work of designing, not only in England, but also in France, Russia, Spain, America, Australia, New Zealand, India, the Cape of Good Hope, &c., and at home they have in many places superseded foreign designers.\* At Sheffield, for example, a dozen French designers and artist chasers were in 1852 the chief authorities on design and taste, and their work was mostly of a depraved Louis Quatorze character. The manufacturers being indifferent to art, the designers were absolute in their control, and the public, beguiled by richness of treatment, made no objection to the style then in vogue. Ten years later these foreign modellers and designers had been supplanted by Englishmen, and this change was greatly due to the influence and genius of the late Alfred Stevens. Having gone as a boy to Italy, Stevens spent thirty years there, and on his return to England obtained employment as one of the masters at Somerset House. On the reorganisation of the school he found it necessary to seek employment, and a Sheffield manufacturer had the wisdom to secure him as his chief artist, on the

\* It has been suggested by Sir Philip Owen that an official list of students who have passed through the schools, showing the certificates they have gained, should be periodically published, and this might be made the medium of much useful and interesting information.



recommendation of Mr. Young Mitchell, the head master of the local School of Design. Mitchell and Stevens became fast friends, and the latter thus exercised an indirect influence over the school, for the accommodation of which a new building was erected at great cost. The School Committee was originally composed of *dilettanti*, the manufacturers being conspicuous by their absence, but now the latter take their full share in the government of the school. There is not a single French designer in the town, only two French chasers, and the leading manufacturers (especially those who produce the most artistic works) and general public are greatly interested in the school, many past students of which are occupying honourable positions elsewhere. In Nottingham, twenty years ago, the lace designs, most of which were produced by foreigners, were as a rule lamentably deficient in artistic taste, although there were some good ones amongst them. Sprawling palm trees, nondescript flowers, and absurd ornaments, were huddled together in ugly confusion, and any attempt to leave the beaten track was regarded with disfavour, except by the Science and Art Department, which afforded great encouragement by its favourable recognition of good work. A School of Design was established in Nottingham in 1843, but very little attention was given to the staple manufacture till 1866, when the school secured the services of a master who established special classes for the study and practice of design. After a time he conceived the idea of basing his pupils' work on good specimens of old hand-made lace, English and foreign, which were modified to suit the capabilities of the machine, and this in its turn was improved so as to be capable of producing larger designs for curtains, &c., without "repeats." The students were encouraged by money prizes to do their best, and from that period may be dated the extraordinary progress made in the Nottingham lace trade. It was soon found that native talent was quite equal to all the requirements of this beautiful manufacture ; periodical competitions in design were stimulated by local prizes ; English designers

gradually superseded foreign artists; and in 1878 the undoubted merits of their work received recognition in the French capital itself, in the shape of a "diploma of honour" from the Paris Exhibition. One of the leading manufacturers of Nottingham, a warm supporter of the School of Art, states that whereas only ten years ago he paid from £1000 to £1200 a year for French designs and to French designers, his present expenditure in that direction is not more than £50. Probably 1500 young men are now engaged in that town as designers and draughtsmen, with such success that in Calais, the chief seat of the French lace trade, the manufacturers last year petitioned the Government to assist them in establishing a School of Art there, lest they should be left behind in the competitive race. Many of the Nottingham manufacturers compel their apprentices, by a clause in the indentures, to attend the School of Art three times a week, a course which is more or less adopted in Aberdeen, Bath, Barrow-in-Furness, Hanley, Preston, and other places; indeed, the School is one of the most popular institutions in the town, and has, moreover, an invaluable adjunct in the museum established in Nottingham Castle. One firm alone pays as much as £5000 a year to seventy designers, including apprentices; and though many designs are still sent over from Paris, they are always put into the hands of English draughtsmen before being put on to the machine. At Macclesfield, where the silk manufacture is the staple industry, the business of hawking French designs is gradually dying out, and only the other day a dealer in these commodities offered one of the students of the School of Art regular employment in sketching and designing, besides which it is well known that a large percentage of the "new French patterns" which arrive quarterly from Paris are really the production of English looms. The Macclesfield School is indeed found to be indispensable to the manufacturers of the town, amongst whom may be found seven or eight ex-students, and the designers trained therein work also for the cotton, linen, silk, and woollen



textiles of other towns. Designs are wanted for almost everything that Macclesfield produces, and it is found here, as elsewhere, that the school course provides higher standards of excellence than are demanded by the customers for whom the manufacturers have to provide. The ability of the students is, however, utilised as fast as they can be trained, and it is expected that the demand will be further stimulated when a technical school is also established, and gives instruction side by side with its artistic neighbour. At Belfast the artizan classes are most numerous attended, and the trades of the town, including linen damask weaving, cotton printing, embroidery, iron-work (wrought and cast), lithography, and engraving, have all been directly benefited; most of the designers have been trained therein, several having also had the advantage of a course of study at South Kensington; and the students include a large number of persons employed in the establishment of Messrs. Marcus Ward & Co. It is, however, regretted that the staple production of the town (linen damask) has not been more largely affected by the work of the school, for though the patterns show a marked improvement, many of them are still execrably bad. A local museum of art objects, and especially of textile fabrics, is greatly needed, for the place is singularly devoid of artistic objects and influences, and as the Free Libraries Act has recently been adopted by the town, it is hoped that steps will soon be taken to establish such an institution. At Birmingham great strides have been made in art-manufactures during the last thirty years, public taste has been largely developed, and designers and art workmen trained in the School of Art are now generally employed. Here, owing to the nature of the trades carried on, there is a great demand for good handicraftsmen, and one of the principal firms, which formerly employed many foreign designers, modellers, chasers, &c., now relies almost exclusively on native ability. At Coalbrookdale the modellers and most of the designers for ironwork are or have been students of the School of Art, and the same may be said of the tile factories of Messrs. Maw and others. At Glasgow

the majority of those filling important posts in the factories have had the benefit of its training, and it is to be hoped that the town will not allow an institution of great value to its manufactures to continue so badly housed as it is at present. At Manchester some of the manufacturers are earnest supporters of the school, but complaints have been made that its work is not sufficiently comprehensive, being at one time too exclusively an Art School, and at another, too much a School of Design: it is, however, now making good headway, and increasing its hold on the estimation of the public. At Stoke-on-Trent the School of Art had, in its earlier years, a staunch and generous supporter in Mr. Herbert Minton, who insisted that his apprentices should attend its classes, and paid the fees of the girls during five years of their apprenticeship. His successors still insist on the attendance of the boys, and the school has turned out skilful workmen for the factories in large numbers, besides which ex-students are to be found in the several establishments, engaged as directors, painters, or designers, and in many cases they have superseded foreign aid. Pottery painting at Stoke has entirely changed its character since the establishment of the School of Art, so far as its technical treatment is concerned, and the school has produced hosts of art-workmen. At Halifax, sixteen years ago, all the principal appointments as designers were held by foreigners; now, however, matters are altogether changed, for they are almost exclusively filled by ex-students from the School of Art, which is also largely attended by youths whose business it is to transfer to "point" or squared paper the designs of their masters, so that a thorough acquaintance with free-hand drawing is highly essential to success. At Lambeth a most important and extensive art-manufacture owes its very existence to the influence of the neighbouring School of Art, cordially welcomed and allowed free scope through the enterprise and encouragement of Messrs. Doulton, whose art-pottery is distinctly original in conception and treatment. The Lambeth School always had a class of



design, and about the year 1865 it occurred to Mr. Sparkes, then its master, that the students might as well make their designs in enamelled colours on the clay used for making tiles and other coarse ware, as upon paper in water-colours. He thought this course would add interest to the work, but had no conception of the extensive industry to which the experiment would lead. This beautiful and popular ware, as Mr. Sparkes observed in a lecture delivered in 1880 at the Society of Arts, is—

“A most excellent result of a genuine experiment made with the capital and artistic taste of a manufacturer, developed by purely local means. No local school in any part of the Continent could have done more than the Lambeth School has done to back up by its best efforts the demands made from time to time by Mr. Doulton. . . . It is a truly national production, and at the same time a local one, the direct outcome of the proper co-operation that ought to exist between Schools of Art and local manufacturers.”

This modern development of industrial art, in which some 350 persons are employed, mostly females, could not have taken place but for the neighbouring School of Art, which has supplied, almost without exception, the entire staff of the establishment, and continues to have the warm support of Messrs. Doulton, who, as one means of encouragement to the students, arrange that every certificate gained at the School shall carry with it an increase of salary. The School of Art at Stourbridge, also, has had much influence on the glass manufactures of the district, and appears to have founded one important branch, etching on glass, which was started about twenty-five years ago. Cameo glass cutting has also been recently introduced, and great strides have been made in this, as well as in other departments of the trade. In support of this statement the following passage may be quoted from an address delivered by Sir Rupert Kettle, at the last Social Science Congress :

“Without speaking of the special manufacture revived in Venice, I can say with confidence that no country has at any time produced such pure brilliant flint glass as the English makers now give to the world.”

As to design, whether in cut, engraved, or moulded glass, whether in rock, crystal, or cameo work, no such art glass was ever before seen as that which is now being produced in my own neighbourhood."

Notwithstanding such testimony as this, it has been objected that Schools of Art have hitherto but imperfectly accomplished their aim, in the application of design to the manufactures of the country—that they have not been sufficiently technical in their teaching. But it should be borne in mind that technical work has always been discouraged by Parliament, on the ground that the public money must not be employed to subsidise trade in any way, and has also been strenuously opposed by manufacturers—who are now clamouring for its greater encouragement—and therefore schools that have developed into technical schools have done so on their own responsibility, and solely by means of their own pecuniary resources; those works only have had any claim to Government reward or encouragement which were strictly within the limits of the Art Directory, quite irrespective of questions of technique. It has already been mentioned that at one time a Jacquard loom was introduced into the schools, and from time to time various attempts have been made to establish classes for wood-engraving, chromo-lithography, pottery, &c., but as soon as these reached the point at which they became useful it was thought expedient to restrain their operation, because of possible interference with trade. In a very important sense, however, the schools are technical schools. Technical drawing is that which has relation to trade industries, whether mechanical or artistic, and, viewing the question in this light, it may be said that all the schools teach technical drawing, for work done with the aid of instruments, and all freehand drawing, essentially underlie all trade drawing; and it is the commonest thing to hear that workmen who have attended the drawing classes are preferred above those who have had no such opportunity, because they are able to work from drawings. Even a slight acquaintance with practical geometry is of the utmost service to working



engineers, smiths, builders, zinc workers, boiler-makers, cabinet-makers, masons, shipwrights, workers in mosaic and marqueterie, &c.; and in like manner freehand drawing lies at the root of all designing for wall-papers, carpets, cretonnes, damasks, silks, and other textile fabrics; also of all inlay work, such as enamelling, mosaics and marqueterie, much furniture, bookbinding, embossing, engraving, glass-painting, pottery-painting, and other industries; whilst the practice of modelling is the basis of all good carving in marble, stone, or wood, of iron and brass founding, pottery, &c. All this elementary teaching is essentially technical, and would have now to be undertaken by the City and Guilds of London Institute, established by the Livery Companies in 1877 and incorporated in 1880, for the purpose of providing technical education for the industrial classes, if it were not already accomplished by the Schools of Art.\* The City and Guilds of London Institute has erected a central establishment in Exhibition Road, South Kensington; has granted for a period of years subventions for the formation of technical classes in London and the principal manufacturing towns; and has taken in hand and further developed the technological examinations established in 1856 by the Society of Arts. It is hoped that it may be the means of supplementing and enforcing the good work accomplished by the Schools of Art; and that the two organisations may derive reciprocal advantages from their operations.

The very important influence of Schools of Art, in elevating the public taste by means of amateur students,

\* One branch of technical instruction received a great impetus in 1870, in the endowment by Sir Joseph Whitworth of thirty scholarships of the annual value of £100 each, for the purpose of promoting the engineering and mechanical industry of the country by the further instruction of young men, natives of the United Kingdom, selected by open competition for their intelligence and proficiency in the theory and practice of mechanics and its cognate sciences. In addition to this munificent foundation, Sir Joseph also gave sixty exhibitions of £25 each to the principal universities, colleges, and public schools, to induce young men to prepare for the first competition.

has been already dwelt upon, and the service thus indirectly rendered to the country has not been sufficiently appreciated by those who would discourage their admission. In many country towns where schools exist there are no manufactures at all, and consequently the proportion of amateur students is here much greater than in large commercial centres. But the tenacity with which Art is adhered to for its own sake, as a graceful accomplishment, or because of the pleasure it may be the means of affording, makes it impossible to predict what may not spring from the cultivation of the germs of artistic feeling ; and it is not a reproach, but a pride to Schools of Art, if they are the means of developing such ability wherever they find it, whether in the art-smith whose trained eye and hand and judgment enable him to produce, and even to refine the beauty of a drawing ; in the artist by whose inventive faculty and educated skill the design is produced ; in the lady amateur who spends her leisure in the artistic gratification of herself and her friends ; or in the few students of high mark who are led on and encouraged until they find their way to the honours of the Royal Academy. The production of a true artist, whether of the humblest or of the most elevated class, must be a distinct gain to the nation ; but the public only pay on the results gained by the work of artizan students, so that all that is done, outside the prescribed limitations of the Government grants, is done at the cost of the school, or of those who contribute to its income by the payment of fees. To afford opportunity for the development of the highest skill in designing and in Fine Art, classes should exist in all schools for the study of the human figure in drawing, painting, and modelling, and every effort should be made to detect talent, that the country may not sacrifice by neglect the latent powers of a gifted man. To show that the schools have in this way been most useful in the higher branches of Art, it will perhaps be sufficient to mention the names of W. C. T. Dobson, R.A. (Somerset House) ; E. J. Poynter, R.A. (Somerset House) ; H. H. Armstead, R.A. (Somerset House) ; W. W. Oules, R.A.



(Lambeth); H. Herkomer, A.R.A. (Southampton); E. J. Gregory, A.R.A. (Southampton); Luke Fildes, A.R.A. (Chester); H. Woods, A.R.A. (Warrington); Mrs. Butler (South Kensington); Mrs. Allingham, J. D. Watson, C. E. Johnson, Clarence Whaite, S. Sidley, Edwin Bale, Wilmot Pilsbury, J. Parker, C. P. and F. A. Slocombe, H. A. Gribble, and others, all of whom in the earlier stages of their career were under instruction in the Schools of Art. To enumerate all the ex-students who have attained honourable distinction would be altogether impracticable, but it may be stated that they also include the late Godfrey Sykes, one of the most admirable decorative artists the schools have produced; George Tinworth, the development of whose singular gifts as a sculptor of Biblical subjects is a lasting honour to the Lambeth School;\* Leonard Wyon and George Morgan, the latter of whom fills a position at Philadelphia similar to that which the former occupies in England; F. W. Moody, to whose skill and fancy much of the decorative work at the South Kensington Museum is attributable; Hugh Stannus, who was appointed to complete the Wellington monument after the death of Mr. Stevens, and is now engaged in working out experimentally a modification of that artist's design for the decoration of the cupola of St. Paul's Cathedral; and a host of other exponents of English art. Indeed, the work of the schools, while earnestly and persistently directed to its primary object—the improvement of our manufactures—is well engaged in the incidental encouragement of any kind of artistic talent, and it would not be wise to place too tight a rein on the direction it may be disposed to take. As Sir Henry Cole observed, some years ago, in one of his speeches, the Schools of Art “were never meant to produce artists in the narrow sense of the word, any more than we expect elementary schools to produce

\* The Lambeth School has produced four Gold Medalists of the Royal Academy—Claude Calthrop, Percival Ball, Samuel M. Fisher, and H. H. La Thangue. Charles Roberts, wood engraver, was also one of its students.

poets;" but it is a boon to a nation, and to mankind in general, when great powers become developed by means of genial influences, even as Giotto de Bondini was taken by the hand by Cimabue, and rose from the position of a shepherd-boy to become a great artist and the friend of Dante.

#### THE NATIONAL ART TRAINING SCHOOL AND NATIONAL SCHOLARSHIPS.

In the National Art Training School technical matters connected with various art industries always receive attention in the lectures on design, and the provincial masters, many of whom are acquainted with the technique of several trades, do their best to meet the needs of local manufactures; if they do not acquire sufficient technical knowledge to make their schools useful, the School Committees have the remedy in their own hands. The National Art Training School is now so much in demand—there are at the present moment 710 students on the books (310 males and 400 females), including 17 National Scholars, 32 artizan students who attend the evening classes, 12 schoolmasters, and 8 schoolmistresses—that additional accommodation is much needed, and several more studios might be utilised. The greatest good-fellowship exists among the students, who have various accessory organisations for cricket, boating, music, &c., and in October a holiday sketching club produces some 700 or 800 works for adjudication. At Halifax and other places there are also art clubs in connection with the Schools of Art, and the members are from time to time represented on the walls of the Royal Academy. It may be added that the students of the National Art Training School are invited to the Royal Academy lectures, and the Academy in return receives from the Schools of Art some of its most promising recruits. It has been suggested that the training imparted in the schools should lead up to a certificate or degree, which should be to the student a



recognised stamp of merit akin to that which is conferred at the Universities for scholarship: such a distinction would be both acceptable and useful, and the proposal is deserving of consideration. (See Appendix F.)

The National Scholarships, of which there are twelve, were established to enable advanced students, who have given evidence of special aptitude for design, to prosecute their studies for a time in the Training School and Museum at South Kensington. The competition for these scholarships takes place in February and September, and students already engaged in designing for or producing works of art-manufacture are regarded as the most eligible candidates. When elected they receive free instruction, and allowances for maintenance varying from 20s. to 40s. a week, according to their merit, and they generally remain at South Kensington two years; the appointment may be renewed for a third year in cases of great proficiency. National scholars and students in training may also in special cases receive grants to assist them in visiting foreign schools and galleries.

From 1863 to the present time 145 National Scholars, including five female students, have been received at the National Art Training School. Of this number 90 left it to enter upon engagements as designers, modellers, draughtsmen, decorators, &c., in connection with various art industries; 9 were employed in the like capacities by the Department of Science and Art; 14 received appointments as masters or assistant masters of Schools of Art; 2 met with their death by drowning, in one case while attempting to rescue a fellow-creature; 2 died, 2 resigned, and 1 was dismissed before the period of training expired; respecting 8 others there is no information; and the remaining 17 are still in training at South Kensington. (See Appendix G.) Of those who steadily devoted their attention to the object for which they were trained many have since become distinguished for the excellence of their work, a fact which is the more gratifying when it is remembered that they have for the most part risen from a comparatively humble position.

The following table shows the Schools of Art from which the National Scholars have been supplied :—

Schools of Art.	1863.	1864.	1865.	1866.	1867.	1868.	1869.	1870.	1871.	1872.	1873.	1874.	1875.	1876.	1877.	1878.	1879.	1880.	1881.	1882.	1883.	1884.	Total.
S. Kensington	-	-	1	2	1	2	2	1	4	1	1	2	1	-	-	1	2	-	2	2	-	-	25
Birmingham	-	-	-	1	2	1	2	2	1	1	2	-	2	-	-	1	-	-	1	1	1	-	18
Stoke-on-Trent	-	-	-	1	-	1	-	-	-	-	1	-	-	-	-	1	-	-	-	1	1	-	} 12*
Newcastle.Staff.	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	2	-	-	1	2	-	-	
Belfast	-	-	-	-	-	-	-	-	-	-	1	1	1	1	-	1	1	-	1	-	1	-	8
Coalbrookdale	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	1	1	-	-	1	1	1	6
Metropolitan	-	2	1	1	-	1	1	-	-	-	-	-	-	-	-	1	-	-	-	-	1	-	6
Sheffield	-	-	-	1	1	1	1	-	-	-	-	-	-	-	-	1	-	-	-	-	1	-	6
Warrington	1	-	2	-	-	-	-	-	-	-	1	1	1	-	-	-	-	-	-	-	-	-	6
Burslem	-	-	2	-	-	-	-	-	-	1	-	-	-	-	-	-	2	-	-	1	-	-	5
Cirencester	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	1	1	-	-	-	4
Halifax	-	-	-	-	1	-	2	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	4
Nottingham	1	-	-	-	-	-	1	1	-	1	-	-	-	-	-	1	-	-	-	-	1	1	4
West London	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	3
Bristol	-	-	-	-	-	-	-	-	-	1	-	1	-	1	-	-	-	-	-	-	-	-	3
Charterhouse	-	-	-	-	1	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	3
Frome	-	-	-	-	-	-	1	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	3
Hanley	-	-	-	-	-	-	-	1	-	-	-	1	-	1	-	-	-	-	-	-	-	-	3
Kidderminster	-	-	-	-	1	1	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	3
Gloucester	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	2
Newcastle-on-Tyne	-	-	-	-	-	-	-	-	1	1	-	-	-	-	-	-	-	-	-	-	-	-	2
Worcester	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	1	-	-	-	2
Preston	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	2
Yarmouth, Gt.	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	2
Bath	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
Coventry	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
Dublin	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
Lambeth	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	1
Leeds	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	1
Limerick	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	1
Liverpool	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
Salisbury	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	1
Spitalfields	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	1
Stroud	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
Torquay	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	1
Westminster	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
York	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1

\* The Schools of Art at Stoke-on-Trent and Newcastle-under-Lyme are bracketed together, as they have been continuously under one master.



## THE SOUTH KENSINGTON MUSEUM.

In a work designed to record the progress of our Schools of Art, distinct and prominent mention should be made of the inestimable advantages derived by students from the superb collection of examples, in all departments of art-workmanship, to be found in the South Kensington Museum. To state that the Museum contains priceless treasures handed down to us from mediæval times and the still remoter past, in the precious metals, in bronze, in sculpture, ceramics, textiles, &c.; that it is equally rich in more modern examples, gathered from every quarter of the globe; that, in addition to the objects permanently acquired, the glass cases of the Loan Court are continually being replenished with the choicest objects from private collections; that special loan exhibitions of the highest interest have frequently been held, illustrating particular departments of art industry; that there is connected with the Museum an art library of 50,000 volumes, with a most extensive collection of drawings, prints, and photographs; and that all these are accessible to the public on the easiest and most inviting conditions, is to give but an outline of the advantages conferred by the South Kensington Museum—and, in a degree, by the offshoot at Bethnal Green, to which the more modern objects, of a date subsequent to 1851, are consigned—not only upon Schools of Art, but upon manufacturers and the public at large, by keeping constantly before their eyes a series of objects of the highest value, as examples to be followed and emulated by those who desire to attain eminence in design or workmanship. Here, again, England has been as far behind other nations in point of time as she has been rapid in the accumulation of a collection which in some departments is unequalled for its excellence. Some continental States were well in advance of us in this respect, until Sir Henry Cole set himself to the accomplishment of what became the chief aim of his life—the creation and extension of the

Museum over which he so long and so efficiently presided, and in the direction of which the country has for the last ten years had the advantage of the services of an equally able and earnest successor in Sir Philip Cunliffe Owen.

Under a minute of the Education Department prepared in 1862, at the instance of the Right Hon. R. Lowe, it was directed that purchases for the Museum should be "confined to objects wherein fine art is applied to some purpose of utility, and that works of fine art not so applied should only be admitted as exceptions, and so far as they may tend directly to improve art applied to objects of utility"; and the Parliamentary grants, sometimes bestowed with too niggard a hand when "sparing at the spigot" has been the economy of the hour, have accordingly been expended with great care, the fine art collections to be found in some of the galleries being special gifts and bequests to the nation. From time to time there have been those who have complained of the outlay on the South Kensington Museum, but it would be difficult to point to any item of public expenditure that has been more fruitfully productive, for it has been the means of inducing patriotic donors to add to its collections gifts of inestimable worth in an artistic sense, and of great intrinsic value. In his report for the year 1882, Sir Philip Owen, recording the acquisition of the superb collection bequeathed to the nation by the late Mr. John Jones, of Piccadilly, stated that it had been valued by experts at a quarter of a million sterling, a sum which, at the time when the bequest was received, had been but slightly exceeded by the national outlay on original art objects from the beginning of the Museum collections in 1852. And this is only one of many gifts, amongst which may be mentioned Mr. J. Sheepshanks' gallery of pictures by British artists, valued in 1870 at £90,000; the bequest of the Rev. Chauncy Hare Townshend, consisting of paintings, gems, precious stones, cameos, prints, &c., valued at £23,000; the bequest of the Rev. Alexander Dyce, including paintings, miniatures, drawings, engravings, manuscripts, and upwards of 13,000 printed books, valued at



£20,000; and Mr. John Forster's library and collection, a bequest of the highest literary interest. The goodwill of various foreign nations has also been manifested by the gift of some important contributions, such, for example, as the historic collection of Japanese pottery and porcelain, formed by the Japanese Government expressly for this Museum. Thus, whilst its educational value cannot well be over-estimated, those who bring everything to the test of market value have the satisfaction of knowing that the Museum is at the present moment worth more than twice as much as has been paid for it. It should also be stated that its usefulness is extended to the provinces, by loans of objects to local museums—of which several have been established, mainly through the instrumentality of Sir Philip Owen—and to art exhibitions, and thus their influence on public taste is greatly extended. Reciprocal arrangements are also made by which there is a courteous and serviceable interchange of artistic loans between this country and continental states.

The advantages conferred by the Museum on distant localities, by the circulation of selected objects of art-workmanship, are very great and increasingly acceptable. The Museum, opened at Marlborough House in 1852, was removed to South Kensington in 1857; but previous to this (in 1855) a small but comprehensive collection of about 430 specimens of art-manufacture, and 150 framed drawings and photographs, was formed and sent successively, in that year, to Birmingham, Nottingham, Macclesfield, Norwich, and Leeds. This collection continued in circulation until the close of 1859, and a second collection, formed in 1860, remained in circulation until the middle of 1863. In February 1864 it was decided that all works exhibited in the central Museum which could be lent and removed with safety, should be available for temporary exhibition to the public in local Schools of Art; thenceforth the system of making a special selection of objects for each loan-collection sent out has been uniformly pursued, and its advantages have been extended to institutions

unconnected with the Department, each application being considered on its merits. During the seventeen years 1864-1880 no fewer than 258 collections were thus sent out from South Kensington, many of them as loans to permanent museums, and in most cases they were largely supplemented by other loans of art objects drawn from the neighbourhood in which each exhibition was held. In this, not the least important branch of its operations, the great art-storehouse at South Kensington widens the scope of its influences, and extends the inestimable benefits of its teaching.

In another respect, also, the South Kensington Museum is inseparably associated with the Schools of Art, or rather with the National Art Training School, for the decorations of the building are, to a great extent, the work of men whose skill was developed by its teaching. Of the full-length figures in mosaic, which adorn the interior of the central or loan court, Phidias and Apelles are by E. J. Poynter, R.A.; Raphael and Michael Angelo, by the late Godfrey Sykes; Palissy, by R. Townroe; Della Robbia, by F. W. Moody; Jean Goujon, by H. A. Bowler (now Assistant Director for Art); and Inigo Jones, by Morgan, all of whom received their early training in the School; whilst others are by Sir Frederick Leighton, P.R.A., E. Armitage, R.A., and other artists of eminence. Godfrey Sykes, whose decorative skill was of the highest order, and who received his early training in the Sheffield School, died young in 1866,\* and much of his work in the Museum, the

\* The thirteenth report of the Department, noticing the early death of Mr. Sykes, who within three months followed to the grave the engineer and architect of the Museum, Captain Fowke, R.E., with whom he had necessarily been very closely associated, says:—"In the various reports of the Department it has been pointed out how much was due to these gentlemen: how successfully the one by his scientific attainments, combined with a mechanical genius and boundless ingenuity and fertility of resource, in grappling with the hitherto unsolved problem of a useful and harmonious employment of iron in architecture, and the introduction of new forms and new materials adapted to the atmosphere of London; how the other was impressing on those materials a decoration both of colour and form, no less



Horticultural Gardens, and elsewhere, was completed by Messrs. Gamble and Townroe, his pupils. The large panels in the grill-room, representing the Months and Seasons, are from designs by Mr. Poynter, executed in glazed tiles by female students of a porcelain class, at one time carried on at South Kensington ; and the original drawings, together with another design by Mr. Poynter for the soffit of the arch in the lecture theatre, are now to be seen in the Schools of Art section of the International Health Exhibition. Some of the pictorial adornments are by artists unconnected with the schools, such, for example, as Sir Frederick Leighton's admirable frescoes, "The Arts of War" and "The Arts of Peace," the latter of which is not yet finished, and the paintings in the lunettes of the galleries now occupied by the Jones collection, by Pickersgill, Leslie, Marks, Prinsep, Yeames, Eyre Crowe, and other artists ; but, generally speaking, the decorations of the Museum, —the ceilings, wall-panels, friezes, staircases, columns, &c., of the interior, the sgraffito work and other adornments of the exterior—have been executed by National Scholars, chiefly from the designs of F. W. Moody, a fitting return on the part of those who owe so much to its teaching.

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artistic than original, and with an energy and untiring industry, undaunted by years of suffering and lingering disease, worked on almost to the day of his death, founding, it may be hoped, a new school of decorative art." Shortly after the death of Mr. Sykes an exhibition of his works was held at South Kensington.

## CHAPTER IV.

## HELPS AND HINDRANCES.

IN one important respect Schools of Art have a marked advantage over many institutions, inasmuch as they are unaffected by political differences or sectarian prejudices, and class distinctions are ignored in the recognition of artistic capacity. And where Schools of Art have been established long enough to make the effects of their teaching felt and understood, there is, on the whole, a friendly feeling towards them on the part of the inhabitants, who in some places accord their hearty and most generous support. The Manchester Corporation has recently shown its appreciation of the School of Art by taking it into its own hands, and will in future provide for its wants, and for those of an Art Museum. The new school has been erected in the most central situation, the cost of the building and site, about £30,000, being defrayed by the munificence of three of the townspeople, in addition to which upwards of £20,000 has been subscribed to provide objects for an Art Gallery and Museum, now nearly completed. The general feeling of the town is shown by the circumstance that though the Consolidation Bill, by which the requisite powers were obtained for these purposes, encountered much opposition in respect of some provisions, the clauses relating to the School of Art, Art Gallery, and Museum, met with unanimous approval. At Falkirk the school has been so highly appreciated that in 1878 a new building was erected for its accommodation at a cost of about £3000, the whole of which was raised by subscription in the course of a few weeks; at Warrington a similar



amount has been recently raised by the townspeople for the erection of a new school; the School of Art at Derby was erected by public subscription, at a cost of about £15,000; at Aberdeen the head of a local firm of engineers has presented the town with a new school, which has cost about £5000; at Barrow-in-Furness a school has been similarly erected at the expense of a generous donor; at Tiverton, where the local subscriptions supply a handsome prize-list for the students, the inhabitants are now endeavouring to raise £1200 for the purchase of the school, and have recently provided funds for an art-library; at Gosport the School Committee raised about £100 last year as a special subscription towards furnishing a new school; and about £250 has been subscribed by residents for alterations of the school at Bridport.

With many admirable exceptions, the influence of those who derive direct and immediate advantage from improvements in design and art-workmanship have not been favourable to progress, especially when the schools were in their infancy, needing all the support that could be given to them. The establishment in this country of the art of design as a distinct pursuit has necessarily brought about a change in the attitude of manufacturers, but they are often indifferent to art except as a saleable commodity, even where abundant means and the prestige of past reputation for honest workmanship would justify higher and bolder aims; and the too common desire to repress all individuality in designers and art-workmen is greatly to be regretted. Many excellent drawings are completely spoilt by alteration or combination, simply in order that designers may not be able to lay claim to them, and occasionally the process is so effective that only *dissecta membra* can be identified. Many illustrations might be given of the want of interest displayed by manufacturers, but one instance must suffice. Not long ago, an artizan student at a School of Art designed a fabric, and asked his employers to weave a portion for a competition. The request was refused, whereupon he took his design to another firm, paid for its

production, gained the sought-for prize as well as a prize from South Kensington, and is now employed as designer to the manufacturers who wove the piece. Had he been less determined, he might still have been serving his former employers as a weaver ; had they been more liberal-minded they might still have enjoyed the advantage and profit accruing from the exercise of skill in the development of which they refused to assist. As an example of the ignorance to be encountered, it may be stated that not long ago an iron-founder, speaking at a public meeting on the superiority of the nineteenth century over any previous age, said that his men could put up a pair of gates in as many days as it took years to complete the Ghiberti gates ! Nothing less than Sydney Smith's "surgical operation" would suffice to get any idea of art into the head of a man of this stamp ; and though the case is doubtless an exceptional one, the feeling of many manufacturers towards art in its relation to their productions is certainly very capable of elevation.

Although the advance already made receives cordial recognition abroad,\* and we are gradually becoming alive to the truth that foreign work in design or execution is not necessarily in admirable taste, hankering after Continental "novelties" is by no means extinct amongst us, and receives no little encouragement from the manufacturers themselves. Sir Philip Owen, in an address recently delivered, said that some few years ago he presented the prizes at a School of Art, and one of the recipients was a designer, who entered the service of a Parisian firm at a salary of £400 a year. While he was at home this young man made a great many designs, without finding any one who would take them up ; but as soon as he went to Paris the manufacturers followed him there, and paid him ten times the amount they would have had to give for his

\* In furniture especially the *style Anglais*, as it is termed by our neighbours, is warmly appreciated, and Frenchmen come to England and make most extensive purchases to meet the modern Parisian taste.



designs in England. From the first establishment of the schools to the present time—though in a gradually decreasing proportion—manufacturers have spent much money on foreign designs, many of them done by English hands, which might have been more economically laid out at home, both in a personal and in a national sense; and several instances could be mentioned in which artists of very high merit, unable to find employment in the home market, have attained abroad a position there recognised as eminent.

Ungenerous disparagement of the Schools of Art and of their teaching has also had its hindering effects. In spite of abounding evidence to the contrary, men are sometimes heard to declare that the schools have failed in their object, and that manufacturers in want of designers apply in vain for qualified and capable students. Cases are, however, known in which fabricators of such statements have persistently rejected designers of ability who have applied to them for employment, until they have at last been brought to admit that they had no such requirements. And where designs have been submitted for acceptance, it has occasionally been ascertained, by means of precautions previously taken, that those who rejected them as valueless have, nevertheless, been mean enough to take tracings of them before sending them back. Therefore, when disparaging statements are made respecting the schools and their teaching, the public will do well to contrast them with the incontrovertible evidence afforded by their marked effects on local industries and art-manufactures generally, as they are practically exemplified in the admirable display to be seen in the gallery devoted to the work of the schools in the International Health Exhibition.

It may be hoped, however, that detractors and opponents are in a constantly decreasing minority. In many towns the beneficial operation of Schools of Art is warmly acknowledged and encouraged, both by manufacturers and by the general public. Many firms insist on the attendance

of their apprentices at the evening classes, and make this a condition of their indentures, sometimes paying the school fees, and contributing also to the local subscription in aid of its support. Such subscriptions are, however, by no means so general or so liberal as they ought to be. It has been shown that in some places the inhabitants have been most generous in providing for the erection of Schools of Art, Museums, &c., and in many others, especially the smaller towns, the local subscriptions are fairly liberal, sometimes approaching the amount of the aid received from Government ; but there are large towns in which not a single penny is subscribed even for local prizes, which are occasionally provided by the art-master out of his own stipend, and in others the amount subscribed is ridiculously small considering the wealth of the locality and the dependence of its staple industry on the education of the designer and art-workman. Local prizes are greatly needed as an inducement to exertion, especially in schools that have little or no chance of success in the National Competition. The influence of this annual trial of strength is variously regarded, the successful schools being warm in praise of its invigorating influence, whilst those who win no share in the honours bestowed have a tendency to underrate their worth. But there can be no doubt of the advantages of a general competition of this kind, and any attempt to extend the number of prizes,\* or to make them more easy of attainment, would necessarily have the effect of lowering their value as marks of distinction. It might, however, be advisable to extend the scope of departmental

\* The present awards include twelve gold medals for the best drawing from the nude living model, for the best study from the antique in chalk, for the best study of the figure modelled in plaster from the antique, for the best study of drapery, for the best painting (in oil) of a group from still life as a composition of colour, for the best painting (in water colour) of a group from still life as a composition of colour, for the best painting (in oil or water colours) of a head or nude figure from nature, for the best painting in monochrome from the antique, and for the best designs, architectural, surface, and plastic. Thirty silver and sixty bronze medals are also awarded.



reward, so as to bring within its range the work of schools which are practically outside the pale of the National Competition. But it should be the business of each particular locality to recognise and reward the merit of students, in all stages of their training. The value of competition, as a stimulus to application, cannot well be over-estimated, and local prizes keep alive the interest of students, especially of the younger ones, who have to wait a long time for success in the higher grades of their art. Liberal encouragement is therefore of much importance, and the public would do well to bear in mind the words of the wisest of men: "There is that scattereth, and yet increaseth; and there is that withholdeth more than is meet, but it tendeth to poverty."

In addition to those already mentioned, there are various minor hindrances that may be briefly glanced at, such as the vicious and vulgar admiration for what looks "rich" and costly, rather than for what is artistic; the extravagant expectations and consequent disappointment of people who look for the prompt conversion of their children into draughtsmen and painters; the absence of any definite object in towns where design is not required for the local industries; and the lack of sympathy experienced in some places by teachers, who long in vain for countenance and encouragement in their work. There are also internal hindrances, amongst which may be admitted mistakes in central government and local control, to be obviated only by the corrective influences of time and experience, which are not rapid in their action on departmental arrangements; the tendency of students to adopt Fine Art as a profession, either as a ready means of earning a livelihood, or under the mistaken supposition that it is better to be an indifferent "artist" than a good designer or art-workman; incompetence and want of tact on the part of teachers—for in art, as in scholarship, though men of high attainments are comparatively abundant, really good teachers are rare; the insufficiency or unsuitability of school buildings, which in some places are greatly in need of improvement; the too

general avoidance of time studies in the provincial schools, notwithstanding their paramount value in the rapid development of ability, as distinguished from elaborate manipulation; and the inability of working students to attend the classes, except at the end of a hard day's labour, when they are naturally inclined to devote their scanty leisure to recreation, rather than to study. Many have to walk long distances to and fro, and though the disciplinary advantages of self-denial are undoubted, their studies might be greatly facilitated by some relaxation of the hours of labour, and it is hoped that the inclination to concede this will become increasingly general. The conventional difference which exists in this country between the social position of the pictorial artist and that of the designer will doubtless be diminished as the art of the latter becomes better appreciated. In France there is a much nearer approximation of the one to the other, and those who confine their ideas of art to that which is known as Fine Art should be reminded that Raphael and Albert Durer, Holbein and Cellini, and Flaxman, are inseparably associated with the art whose dignity and importance they are so apt to underrate. Certainly no designer who aspires to be regarded as a true artist should be ashamed of his vocation, with such imperishable names as these to point the way to excellence.

There are, however, designers and designers, and their earnings have necessarily a very wide range, according to the nature of the industry to which their art is applied. There is in our manufactures scope for the exercise of all degrees of artistic skill, which may be applied to the simple sprig that adorns a cotton print—such as the famous parsley leaf\* so closely associated with the fortunes

\* Robert Peel's attention was principally directed to the *printing* of calico—then a comparatively unknown art—and for some time he carried on a series of experiments with the object of printing by machinery. The experiments were secretly conducted in his own house, the cloth being ironed for the purpose by one of the women of



of the Peel family—or to some beautiful and elaborate work of art which will claim the admiration of all time. In the lace trade there are designers who receive salaries ranging from £500 to £700, and even £1000 a year, whilst others, working independently for any firm that chooses to employ them, also make large incomes by their skill. Good textile designers, even without marked genius, command from £100 to £300 a year, whilst the salaries of others of inferior mark range as low as £70. The earnings of designers of wall-papers vary from £3 to as much as £20 a week, but this maximum is of course but rarely touched. In calico printing and many other trades the salaries paid are by no means high, generally about £2 a week, but it is difficult to quote figures, which must be altogether dependent on the nature of the work and the ability of the designer, and, in a measure, on his quickness also. Unfortunately even capable designers frequently find encouragement in their art so slow and precarious that they are compelled to have recourse to teaching, picture-making, or some other means of providing for their necessities; and cessation of employment, in some departments of art-manufacture, not unfrequently results from their own success, for (in textiles especially) the necessity for fresh designs is in an inverse ratio to their acceptability; manufacturers are of course only too glad to keep their

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the family. It was then customary in such houses as the Peels' to use pewter plates at dinner. Having sketched a figure or pattern on one of the plates, the thought struck him that an impression might be got from it in reverse and printed on calico with colour. In a cottage at the end of the farmhouse lived a woman who kept a calendering machine; and, going into her cottage, he put the plate, with the colour rubbed into the figured part and some calico over it, through the machine, when it was found to leave a satisfactory impression. Such is said to have been the origin of roller printing on calico. Robert Peel shortly perfected his process, and the first pattern he brought out was a parsley leaf; hence he is spoken of in the neighbourhood of Blackburn to this day as "Parsley Peel."—*Self-Help*, by Samuel Smiles.

looms engaged in the execution of a particular pattern, until the demand for its production ceases. The deficient cultivation of the purchasing public is still much felt, not only by manufacturers, who frequently meet with a slow demand for their most artistic productions, and are thus discouraged in their attempts to lead the public taste, but also by the more capable designers, who find themselves in advance of the market, unable to obtain the employment for which they are best fitted.

At a time when most strenuous efforts are being made in foreign countries to bring art-teaching to the highest pitch of excellence, it is more than ever desirable that no opportunity should be neglected, or rather, that opportunities should be sought, for the improvement of our systems of instruction and management. Many masters of Schools of Art occupy a position of isolation,\* the narrowness of which has its effects on their work; and, as a counteracting influence, it would be very advantageous if arrangements could be made so that they might have an opportunity to spend a week in London during the summer holidays, in order to take part in an annual conference with the officials of the Department on subjects relating to the work of the schools, and at the same time

\* A master of a School of Art thus gives vent to his despondency:—  
 “There are no manufactures here, nor design that I know of, except bacon and shirts and whisky . . . . No such thing as a good painting was ever done here—speaking generally, at any rate—no one takes enough interest in Art or stays long enough to do much good. Besides, I have a suspicion that I can’t be a good teacher in some ways. Never seeing an artist, or a designer, or any one who knows anything of art or design, or of Schools of Art, I feel as if I had wandered to some far-off country, like a lotos-eater—

“ ‘ Sweet it was to dream of fatherland ; but evermore  
 Most weary seemed the sea, weary the oar.’ ”

What Art is, what it means, how it is ever to be attained, I know not. Far-off echoes come now and again through the *Magazine of Art*, *Artist*, &c., but beyond teaching second-grade subjects I feel as if my hands were paralysed, and my mind also.”



gather reciprocal advantages from renewed intercourse with old fellow-students. Might it not be possible, also, to assist a certain number of deserving masters to enlarge their experiences by occasional visits to the schools of France, Belgium, &c.

## CHAPTER V.

THE SCHOOLS OF ART SECTION OF THE INTERNATIONAL  
HEALTH EXHIBITION.

IF the evidence already adduced be insufficient to satisfy some minds as to the great value and importance of Schools of Art to the country, ocular and tangible demonstration of the work they have accomplished may be found in the Central Gallery of the International Health Exhibition. This attractive and extensive display owes its origin to a meeting convened in February last by Sir Philip Owen, who gathered around him a few gentlemen interested in the schools, with a view to decide on the best means of obtaining designs and executed works for the purposes of the Exhibition. As the opening was fixed for the 8th of May, the time for preparation was short, and this was loudly complained of both by manufacturers and students; in some cases the latter declined to send examples of their work, because there was no opportunity for special effort. There is, however, a decided advantage arising from the shortness of the notice, for the display may fairly be regarded as a representative collection of the ordinary work of students and ex-students, and as such it justly entitles the schools in which they have been trained to the grateful admiration of the country. But for various difficulties an exhibition of still greater attractiveness might have been presented. In addition to other drawbacks, the space at command, large as it is, was insufficient for more than one-third of the examples sent for exhibition, and this must necessarily occasion a good deal of disappointment. Nevertheless the display is in the highest degree creditable to the schools and to their students, and whilst it can scarcely fail



to astonish the public by its extent and excellence, it at the same time affords a conclusive answer to those who would disparage their usefulness, or underrate the advance made in recent years in the art-manufactures of the country.

In this display no fewer than 115 Schools of Art (including a few that have become extinct) are represented, and this is a very large proportion, for of the 177 schools now in existence, many are established in towns where there is no local art-manufacture. The collection, which includes some 1500 works, is especially strong in ceramics and lace—departments in which the influence of the schools has been very great, even to the extent of creating new industries—and also in glass, plate, and plated wares, furniture, carpets and tapestry, silks, and ornamental metal work.\* The schools at Nottingham, Macclesfield, Lambeth, Sheffield, and Coalbrookdale, in addition to that at South Kensington, are particularly prominent. It is impracticable here to do more than note a few examples, but the following may be taken as illustrating the general excellence of the works contributed, the numbers corresponding with those in the Catalogue:—

SECTION I.—*School Studies*.—Nos. 6, J. Clarke (South Kensington), and 12, G. Bathgate (Edinburgh), studies in chalk from the cast; 14, A. Hitchins (South Kensington), sketch in chalk; 15, Miss Edith Savill (Lambeth), life study in chalk; 20, J. J. Trego (Coventry), outline study from nature; 23, G. W. Rhead, N.S.† (South Kensington), pencil study from nature; 35, S. H. Llewellyn (South Kensington), group in oils; 37, Mrs. Finney (South Kensington), copy in oils; 45, A. G. Morrow (South Kensington), life study in water colours; 50, the same, studies in chalk; 47, G. Hare (South Kensington), life study in oils; 49, A. Hitchins (South Kensington), life studies in oils; 55, W. Adamson (Dundee), study of machinery.

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\* An earlier exhibition was held at South Kensington in 1858. (See *ante*, p. 73.)

† Those who have "N.S." appended to their names are National Scholars, and completed their training in the National Art Training School at South Kensington. The schools within parentheses are those in which the students commenced their training.

SECTION II.—*Ceramics*.—No. 160, F. A. Butler (Lambeth), large stoneware vase; 135, W. Parker (Lambeth), vase, repoussé ware; 159, Miss Florence Lewis (Lambeth), large vase, floral decoration; 103, Miss L. E. Edwards (Lambeth), bowl, salt glaze; 65, Miss Louisa Davis (Lambeth), vase, floral decoration; 67, Miss E. Simmance (Lambeth), vase, silicon ware; 82, Miss E. A. London (Lambeth), stoneware vase; 149, Miss Mary Denley (Westminster and Lambeth), vase, conventional ornament; 89, Miss Martha Rogers (Lambeth), flower-pot, salt glaze stoneware; 94, Miss B. J. Youatt (Lambeth), jug, stoneware; 161, Miss Mary Butterton (Lambeth), large vase, floral ornament; 199, J. and S. Callowhill (Worcester), pair of vases, gold decoration; 208, A. Tatler (Burslem), pair of vases, floral decoration; 210, J. Bratt (Burslem), pair of vases; 294, D. Dewsbury (Burslem), vase, gold ground and floral decoration; 259, G. W. Rhead, N.S. (Hanley, Stoke, and Newcastle-under-Lyme), plate, imitation of Limoges enamel; 334, Miss Mary Denley (Westminster and Lambeth), design for china plaque; 340, F. Leighton, N.S. (Coalbrookdale), design for painted tazza; 350, Jas. Boyle (Dublin), design for plate; 361, W. Gandy (Lambeth), design for painted panel; 369, W. H. Woodall (West London), design for tiles; 400, Owen Gibbons, N.S. (Cirencester and South Kensington), decorative panel; 409, E. Jarratt (Coalbrookdale), design for mosaic pavement; 436, F. Lewis (Lambeth), decorative tiles. Messrs. Doulton's pavilion at the east end of the gallery may be regarded almost in its entirety as the product of the Lambeth School of Art, its columns, friezes, hand-painted tiles, and other decorations being the work of its students and ex-students, except the pictorial panels, which are by J. Eyre, N.S., of the Stoke School. The modelling in terra cotta includes several examples (Nos. 162 to 171) of the work of George Tinworth,\* of the Lambeth School; they include a classical panel, declined at Burlington House, representing the story of Cydippe and her Sons (No. 162). Also a series of panels (No. 433) representing the Months, modelled by R. J. Morris, N.S. (Burslem), for the Wedgwood Institute at that place.

SECTION III.—*Glass, Cut, Engraved, Painted, &c.*—No. 481, Thos. and Geo. Woodall (Stourbridge), "Dancing Girls"; 451, Thos. Woodall (Stourbridge), vase, cameo cut; 493 and 499, vases, designed by Thos. Woodall (Stourbridge), and executed by J. T. Fereday (Dudley); 513, C. Northwood (Stourbridge), cameo cut vases; 528, F. G. Smith (Lambeth), 530, T. W. Camm (Birmingham and South Kensington), 532, Carl Amquist (West London), and 533, E. Hammond (Lambeth and West London), designs for painted windows.

\* In 1833 a public exhibition of Mr. Tinworth's works in terra-cotta was held at the Conduit Street Gallery. Two of his larger panels, "Preparing for the Crucifixion" and "The Release of Barabbas," are temporarily placed in the South Kensington Museum.



SECTION IV.—*Enamels on Metal*.—No. 548, E. Duffield (Birmingham), large vase, cloisonné enamel ; 550, Miss Marianne Mansell (Lambeth), design for casket in champlevé enamel.

SECTION V.—*Ornamental Metal-work*.—No. 619, H. Poynton (Coventry), Piccadilly gates of Burlington House ; 579, the same, brass chandeliers ; 551, W. H. and E. R. Singer (both National Scholars, from the Frome School), damascened salver ; 602, the same, lamps, &c. ; 628, the same, lecterns, lamps, &c. ; 567, W. Letheren, sen. (Cheltenham), wrought-iron grille ; 563, W. P. Hodgkinson (Coventry), iron flower-stand ; 569, H. Faulks (Birmingham), wrought-iron cabinet ; 574, F. C. Jessop (Rotherham), grates and fenders.

SECTION VI.—*Plate and Plated Wares*.—No. 726, G. A. Carter (Lambeth, formerly Dulwich), Goodwood "Cup," subject, "Don Quixote and Sancho Panza" ; 728, the same, "King John signing Magna Charta" ; 743, W. F. Randall, N.S. (Stroud), design for centre-piece, tazza, &c., awarded a prize of £50 by the Goldsmiths' Company ; 734, shield in repoussé silver, designed by John Watkins,\* N.S. (Birmingham), and chased by Thos. Spall (Birmingham) ; 735, for design the same ; 759, O. Gibbons, N.S. (Cirencester), plaster model of shield ; 716, R. Lunn, N.S. (Sheffield), model for plateau ; 715, the same, design for loving cup ; 668, H. Fellows (Birmingham), claret jug.

SECTION VII.—*Jewellery and Personal Ornaments*.—No. 783, T. W. Wilson, N.S. (South Kensington), design for necklace and pendant in enamelled and jewelled gold, obtained the National Gold Medal, and a prize of £25 offered by the Goldsmiths' Company ; 797A, J. J. Oxer (Lambeth), designs for crosses, pendants, locketts, &c. ; 769, G. A. Carter (Lambeth), gold belt, subject, "The Months."

SECTION VIII.—*Furniture, Wood-carving, &c.*—Nos. 858, 878, 883, and 893, W. F. Randall, N.S. (Stroud), chimney corner, cabinet, chimney-piece, bookcases, &c. ; 803, R. Pinches (Chester), wood mosaic ; 827 and 828, Miss M. E. Reeks and Miss H. E. Wahab (Royal Albert Hall School of Wood-Carving), two pairs of bellows copied from examples in the South Kensington Museum ; 834, H. L. Montford (same school), architectural moulding ; 800, W. Allwright (West London), carved sideboard ; 824, Students of Royal Albert Hall School of Wood-Carving, copy of carved mantelpiece ; 851, J. J. Clow (Exeter and Barnstaple), panels ; 891, Miss Edith Rogers (Westminster and Lambeth), design for inlaid box ; 895, W. S. Watson (South Kensington), design for panel ; 781, Geo. T. Morgan, N.S. (Birmingham), medals.

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\* Mr. Watkins is one of those who, failing to find remunerative employment at home, has met with greater appreciation in Paris, his adopted home, where his eminence as a designer is generally acknowledged. In other parts of the gallery may be seen his drawings of the courts and galleries of the South Kensington Museum (1393), and some of his designs for the title-pages of books (1356 and 1357).

SECTION IX.—*Decorative Carvings in Stone or Marble*.—No. 948, Henry Bates (Technical Branch of the Lambeth School), classical sculpture in low relief, obtained the Royal Academy Gold Medal and Travelling Studentship of £200; 946, W. F. Frith (Lambeth), "Boadicea," won the first prize of £250 in the competition for a group of statuary for one of the piers of Blackfriars Bridge; 945, the same, design for tomb, with recumbent effigy of the late Archbishop of Canterbury.

SECTION X.—*Lace*.—No. 958, T. W. Hammond (Nottingham), curtains; 965, T. Meldrum (Nottingham), design for curtains; 966, Miss M. Joyce (Dover), designs for Honiton point lace; 975, T. F. Travell (Nottingham), design for curtain; 976, W. J. Spooner (Nottingham), design for curtain; 981, A. J. Sewell (Nottingham), design for curtain; 989, Miss Blanche Story (Nottingham), design for curtain; 997, G. Stafford (Nottingham), design for curtain; 999, J. M. Carr (Nottingham), design for curtain; 1002, Miss Jessie Hallam, now Mrs. Hubball (Exeter), design for cape; 1006 and 1014, the same, designs for flouncing; 1018, J. G. Mackenzie, N.S. (Belfast), design for curtain; 1038 to 1043, A. Foster (Nottingham), specimens of lace edging.

SECTION XI.—*Woven Damasks*.—No. 1049, J. Ward, N.S. (Belfast), table-cloth.

SECTION XII.—*Silks, Ribbons, &c.*—No. 1113, J. Booth (Macclesfield), design for embroidered table-cover; 1076, J. O. Nicholson (Macclesfield), furniture silks; 1100, Jos. Kavanagh (Dublin), silk poplins; 1066 and 1071, J. J. Black (Manchester), brocaded satin damask; 1051 to 1060, W. Folliott (Spitalfields), silk hangings; 1104, W. J. Clulow (Macclesfield), design for silk damask; 1107, H. Riseley (Macclesfield), design for furniture silk; 1112, T. J. Donahue (Macclesfield), design for embroidered silk cover; 1115, J. Q. Lane, N.S. (Belfast), design for damask table-cover. Macclesfield has an important share in the merits of this Section, and some good work is sent from its Embroidery School, including No. 1118, embroidered bed-quilts, designed by Jas. Hoggins (Coventry and Macclesfield), the colouring by J. O. Nicholson.

SECTION XV.—*Carpets and Woven Tapestry*.—Nos. 1180 and 1189, J. J. Black (Manchester), and 1184, J. W. Riley (Halifax), tapestry hangings; 1193, J. Alexander (Manchester), carpet pattern; 1197, W. Tannahill (Kilmarnock), muslin crete curtain; 1176, H. Robinson (Halifax), pattern of Brussels carpet; 1202, W. A. Lawson (Glasgow), Oriental reversible curtains of "Noil" silk; 1221, G. M. Fidler (Salisbury), design for carpet; 1239, J. J. Brownsword (Derby Central School), design for Wilton carpet.

SECTION XVI.—*Painted Decorations, Wall Papers, &c.*—No. 1283, E. J. Poynter, R.A. (Somerset House), "Martyrdom of St. Stephen," design for fresco decoration of the chancel of St. Stephen's Church, Sydenham Hill; 1285, the same, decoration for the soffit of the arch of the Lecture Theatre, South Kensington Museum; 1284, the same, "The Months," executed in tiles for the grill-room of the South



Kensington Museum; 1311, H. W. Ellis (Cambridge), A. Silver (Reading), and O. W. Davis (West London), wall papers; 1315, Miss Frances Brett (Dublin), design for wall paper; 1320, T. W. Hay (Edinburgh), wall paper.

SECTION XVII.—*Lithographs, Chromo-lithographs, &c.*—No. 1338, W. J. Muckley (Manchester), Christmas and other cards; 1341, Miss M. A. Lewis (Lambeth), Christmas and other cards; 1344, chromo-lithograph of a Chinese vase in cloisonné enamel, Geo. Moore (Manchester).

SECTION XVIII.—*Title-pages, &c.*—No. 1357, J. Watkins, N.S. (Birmingham), ornamental borders, title-pages, &c.

SECTION XIX.—*Etchings, Engravings on Wood, and Drawings for Engravings.*—Nos. 1384 and 1387, C. P. Slocombe (Spitalfields and Somerset House), etchings; 1386, 1391, and 1392, F. A. Slocombe, N.S. (South Kensington), etchings; 1396 and 1397, C. O. Murray (Edinburgh), etchings; 1359 and 1360, Chas. Roberts (Lambeth and South Kensington), wood engravings; 1383, T. W. Wilson, N.S. (South Kensington), sketches executed by various processes; 1365 and 1378, Herbert Johnson (St. Martin's, Long Acre), drawings for illustrated papers; 1373, D. Knowles (West London), and 1377, W. S. Black (Edinburgh), drawings in black and white.

SECTION XX.—*Painted Photographs of Objects of Decorative Art.*—No. 1408, J. I. Williamson (South Kensington), gold embroidered and jewelled letter-case; 1409, the same, gold enamelled and jewelled scent-bottle and stand; 1416, the same, buhl table, from the Jones collection; 1432, Miss Harriet Skidmore (Stourbridge and South Kensington), Flemish tapestry, from St. Mary's Hall, Coventry; 1418, J. Randall (South Kensington), Byzantine shrine or reliquary; 1419, the same, triptych of gilt metal; 1436, Miss Rosa Wallis (South Kensington), under-cover of a Book of the Gospels. The whole of the work in this section is very meritorious.

SECTION XXI.—*Architectural Drawings and Designs.*—Nos. 1441, 1442, 1443, and 1444, exterior and interior views of the Church of the Oratory, now in course of completion at South Kensington, designed by Herbert A. Gribble (South Kensington); 1449, F. W. Woodhouse (South Kensington), student's design; 1450, W. P. Watson (South Kensington), east door of St. Paul's Cathedral.

SECTION XXII.—*Miscellaneous.*—No. 1355, the late Godfrey Sykes (Sheffield), ornamental alphabet.

In making selections here and there from a collection which includes some fifteen hundred entries, the object has been, not to make invidious distinction where there is so much that is meritorious, but simply to point to a few examples in each department. It would be easy to multiply the number, and it is hoped that visitors to the

International Health Exhibition will give special attention to one of its most admirable and most interesting sections.

On the merits of this display, on the general concurrence of testimony as to the good work already accomplished, on the fair promise of still more important results in the future, on the broad ground of public policy, the Schools of Art confidently base their claims to increased national support, convinced that they have fairly earned the favour of the Legislature and the sympathy of the public. Whatever may be said as to the methods by which it has been attained, there is no doubt as to their great practical usefulness, and the experience of the past justifies the most hopeful aspirations for the future. The work in which the schools are so successfully engaged deserves the hearty co-operation of all sections of the community, and cannot fail in its continued and increased influence on the industrial arts, if it be but pursued in the spirit that animates the noble words of one who has distinguished himself by the graces of his speech no less than by the graces of his pencil—the present President of the Royal Academy—words which should be taken to heart, not only by students and teachers, but by all to whom they look for countenance and encouragement :—

“Believe me, whatever of dignity, whatever of strength, we have within us will dignify and make strong the labours of our hands ; whatever littleness degrades our spirit will lessen them and drag them down. Whatever noble fire is in our hearts will burn also in our work, whatever purity is ours will chasten and exalt it ; for as we are, so our work is, and what we sow in our lives, that, beyond a doubt, we shall reap for good or for ill in the strengthening or defacing of whatever gifts have fallen to our lot.”



DRAFT OF A PLAN OF INSTRUCTION IN ART AND SCIENCE FURNISHED BY MR. GEORGE WALLIS TO MR. SHAW LEFEVRE, JUNE, 1847.

CHART OF CLASSES.  
SECTION A.—GENERAL INSTRUCTION.

FORM.		LIGHT AND SHADOW.		COLOUR.		MODELLING.	
<i>Elementary.</i>	<i>Advanced.</i>	ORNAMENT.		FIGURE.		<i>Elementary.</i>	<i>Advanced.</i>
Class 2.—Geometric Figures (Free-hand). Class 1.—Simple Construction of Ornaments.	Class 3.—Ornaments Illustrative of certain principles of construction, being specimens of every generic style. Class 2.—Outline from Casts prior to commencing the Study of Light and Shadow. Class 1.—Outline from Nature, as Flowers, Plants, Leaves, etc., to alternate with the Study of Light and Shadow in the Classes for that purpose.	<i>Elementary.</i> Class 2.—Drawing from the Lithograph, or good examples of Crayon, for the attainment of <i>method</i> in representing Light and Shadow. Class 1.—Shading with Indian Ink, or Sepia from similar examples. N.B.—The above classes to alternate in study with Class 1, <i>Advanced Outline</i> .	<i>Advanced.</i> Class 2.—Drawing from the Ornamental Cast. Class 1.—Drawing from the larger and more elaborate examples of Ornament, to alternate with the study of the Figure, Class 2, <i>Elementary Figure</i> .	<i>Elementary.</i> Class 2.—Study of the Figure from the best <i>outline</i> examples of the <i>full figure</i> . Class 1.—Study of portions of the Figure from the <i>round</i> , commencing with outlines of the bones and shading from casts of the muscular formation.	<i>Advanced.</i> Class 2.—Study of the Figure from the full Antique Statue. Class 1.—Drapery from the lay Figure.	<i>Elementary.</i> Class 3.—Grisaille in Tempera and oil, from the Cast. Class 2.—Flowers from Nature, alternately with well-selected examples of Flower Painting by the Masters or other competent Artists. Class 1.—Copying Arabesques and composing others in similar styles.  natural objects, as Flowers, Fruit, Shells, Feathers, &c., with the introduction of the Human Figure and other examples of Animal life, selected as suitable for the purposes of decoration. The practice of Fresco and Encaustic, and also the harmonious combination of Colours in Designs for Manufacturers.	<i>Advanced.</i> Class 3.—Still-life composition from real objects of art, selected with reference to decorative purposes. Class 2.—Painting the Figure in Grisaille from the Cast, alternately with study from the Living Model. Class 1.—Painting Ornamental and Decorative designs, composed immediately from the Figure in the progress of the student in Drawing. Class 2.—Modelling from Nature, Figure as well as Flowers, Fruits, &c., according to the progress of the student in Drawing. Class 1.—Modelling compositions from Nature, similar to Class 1 ( <i>Advanced Painting</i> ), also the composition of Vases, Candelabra, Friezes, &c.
ARCHITECTURE. A Class for the study of Architecture to be formed of the above Classes.							

## SECTION B.—PRINCIPLES.

GEOMETRY.	PERSPECTIVE.	ANATOMY.	DESIGN.
Class 4.—General Class formed of the above for the study of Geometry as applied to the production of ornamental forms. This Class to have occasional demonstrations on the black-board, <i>in masses</i> , of the principles of Ornamental Construction, as illustrated in the School examples, as a preparation for subsequent study in the Class for Design.	Class 3.—General Class formed of the above for the study of Perspective, and the laws which govern the projection of Light and Shadows. N.B.—A Class for Mechanical Drawing might be formed in this Class in those towns where machinery is manufactured—Manchester and Glasgow in particular.	Class 2.—General Class formed of the above for occasional demonstrations of the leading features of the construction of the human body, as the articulation and construction of the joints, the origin, insertion, and use of the muscles, and the general relation and proportion of the parts to the whole.	Class 1.—General Class for the Study of the principles of Design, to be formed of the above Classes (with the exception of the Elementary Class for Modelling), together with such a selection of Students from all the other advanced classes as may appear desirable to the Professor, Lecturer, or Master. The course to consist of an analysis of the principles of natural construction as observable in animal and floral life, together with demonstrations of the positive principles of Ornament found in the styles of every age, clime, and country, tracing these through to modern adaptations of antique forms. The Class to assemble once or twice in each week; the demonstrations of one lecture to form the subject of exercise for the next. Every Student to make an attempt to give his own idea of the principle enunciated by producing a design adapted as far as possible to the purposes of his own manufacture. Every drawing so produced to be analysed by the Lecturer in the presence of the whole Class, and its errors pointed out in a kindly and encouraging spirit. A periodical examination of the whole to take place, the Class being then divided into Sections according to the pursuits of the students, a subject being then given for each Section to work out under the immediate superintendence of the examiners appointed by the proper authorities.

## SECTION C.—SPECIFIC INSTRUCTION.

ART AND SCIENCE.			MANUFACTURE.
Class 1.—Lectures on the History of Art, and of Ornamental Design in particular, illustrated by examples of every period, an analysis of the spirit of each age, and notices of the leading characteristics of the great masters and their works. These might be periodically delivered not only to students, but to subscribers and friends of the Schools, by the Inspector on his visits, or a Professor appointed for this purpose. Class 2.—Botany, so far as concerns the external characteristics of Plants, with illustrations by the Professor of Design, of the reproductive principles by which a Flower or Plant is converted into an Ornament. Class 3.—Chemistry, as applied to the Arts. The course to vary with the particular manufacture of each locality, thus:—  MANCHESTER. Colours, Dyeing, Printing, &c.   BIRMINGHAM. Fusion of Metals, Alloys, &c.   POTTERIES. Vitrification of Colours, &c.			The specific instruction given under this head would necessarily vary with each Manufacture, and means should be taken to provide for the instruction of the advanced and senior pupils in the leading principles of that in which they are engaged. As the Masters employed in the General Course could not be expected to understand the technical difficulties of each manufacture, an inducement might be held out, in the shape of a professorship or lectureship, to intelligent individuals connected with the staple trades of certain localities, to instruct the Students in the leading points necessary to be known before a successful design can be produced, except by chance, for any manufacture. Time would doubtless be required for the full development of this section, but it cannot be doubted that if honourable distinction and fair remuneration followed the labours of such individuals as those above named, that their best energies would be excited, and their qualifications soon equal the requirements of each school. No plan could be laid down for conducting such classes, inasmuch as each Professor or Teacher would adopt that which was most suitable to the wants of the manufacture in which it would be his duty to instruct his pupils.  MANCHESTER, June 19th, 1847.  GEORGE WALLIS.



THE UNIVERSITY OF CHICAGO  
APPENDIX A

QUESTIONS FOR MANAGEMENT OF THE  
SCHOOL

1. What is the purpose of the school?  
2. What are the main objectives of the school?  
3. What are the main subjects of the school?  
4. What are the main methods of the school?  
5. What are the main results of the school?

6. What are the main problems of the school?  
7. What are the main solutions of the school?  
8. What are the main conclusions of the school?  
9. What are the main recommendations of the school?  
10. What are the main suggestions of the school?



## APPENDIX B.

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### SUGGESTIONS FOR THE MANAGEMENT OF THE SCHOOL OF DESIGN.

PREPARED BY SIR HENRY COLE, AND PLACED BY HIM BEFORE THE  
SELECT COMMITTEE ON THE SCHOOL OF DESIGN, MAY 1849.

To cause the School of Design to realise its object, namely, the practical improvement in design for ornamental manufactures ; to obtain all the advantages possible from the copyright registration of ornamental designs, intimately connected with their improvement as it is ; to secure and conduct a systematic exhibition of decorative manufactures in London and the provincial towns, which shall show periodically what progress has been made and is making ; and to extend elementary teaching of drawing in connection with the school ; all appear to me to necessitate the appointment of a special agency, charged to superintend the whole subject.

In constituting such an agency, it appears indispensable, both for the sake of due economy and to ensure an efficient administration—

1st. To have the members of the executive as few as possible, and properly paid.

2nd. To make the performance of the duties the primary consideration of all parties charged with them, and to define them as precisely as possible.

3rd. To make the responsibility definite and individual.

4th. To bring all the results of the management systematically to the test of public opinion.

The duties of the Design Department would be of two kinds, lay and artistic ; both should come under the general charge of the Head of the Department, who might appropriately be either the President or Vice-President of the Board of Trade for the time being ; but not both or one or the other interchangeably.

The duties of the Head of the Department would be to control and sanction all proceedings ; to make all appointments and dismissals ; to judge of all results, and to communicate personally with Parliament and the Government.

To provide for an efficient Lay Management there would be required ; 1st. an acting Deputy of the President ; 2nd. a Secretary, who might also be Accountant ; and 3rd. a Curator of the Collections, who might also be General Lecturer.

The duties of the Deputy would be, as respects—

1.—Finances.—To see after the proper apportionment of the funds to each object ; the proper and systematic encouragement of voluntary subscriptions ; to originate all expenditure, according to fixed rules, and to see to the proper audit of accounts.

2.—Establishment of Elementary and Branch Schools.—To examine and decide questions on this subject ; to ascertain where schools are most wanted ; to encourage their establishment by voluntary associations ; to communicate with the local committees, mechanics' institutes, national schools, &c.

3.—Connection of Design with Manufactures.—To be responsible for bringing manufacturers into direct communication with the school and students, and for finding out their wants and for making the working of the school so practical as to supply them.

4.—The Superintendence of the Organisation of Lay Details connected with the Schools, and the proper administration of them.—To see to the proper arrangement and obtaining of casts, examples, specimens of manufactures, the proper making of catalogues, collections of books, publications necessary, such as handbooks, &c.

5.—Superintendence and Organisation of Exhibitions of Works of the School and of Manufactures, both in London and the country.

6.—To prepare annual reports to Parliament under the sanction of the President, which would consist of a digest of the reports of the masters, of the local committees, and of the state and progress of the registration of designs.

7.—To extend the operations of the School generally.

The duties of the Secretary and Accountant would be,—To conduct and register all correspondence ; to keep proper accounts and pay bills ; to methodise returns of attendance of students ; to have charge of all official papers ; to attend meetings of masters, &c. ; to prepare returns, papers, &c.

The duties of the Curator of Collections and Library, and General Lecturer, would be to see to the proper management and care of the collections in London and in the country ; to the revision of catalogues from time to time ; to deliver certain lectures ; to attend to the library, &c.

Educational Management.—Elementary teaching, and specific design applicable to manufactures.

Head Masters of the School, who should be artists of eminent ability, acquainted with manufactures.

All the masters should be charged with the superintendence of the elementary instruction and of art-workmanship, such as putting on patterns, engraving, modelling, chasing, die-sinking, &c. ; and each master with the duty of looking after original design for some specific classes of manufactures, which might perhaps be divided as follows :

(a) Design applicable to woven fabrics where the decoration is printed or stamped, as in calicoes, mousselines-de-laine, &c.



(b) Design applicable to fabrics where the decoration is woven, as in silks, shawls, ribbons, carpets, &c.

(c) Design applicable to surface decoration, such as decoration of walls, paper-hangings, papier mâché, &c.

(d) Design applicable to metal work, as gold, silver, iron, brass, &c.

(e) Design applicable to pottery, glass, wood, ivory, gutta percha, &c.

The Head Masters should be charged with the whole management and responsibility of the instruction of the schools in London and in the country; with the inspection of the country schools, the whole being parcelled into districts whose manufactures approximate in generic character (*e.g.* Birmingham and Sheffield, the Potteries and Stourbridge, Kidderminster and Coventry, Manchester and Glasgow, &c.). They should be charged with the nomination of the assistant and country masters, to be appointed by the President; with the nomination of the exhibitors, of whom certain should be selected from the country schools.

They should be obliged to report annually on the progress of the schools both in London and the country, and on the general progress of ornamental design, each in his own department. They should be obliged to make, or cause to be made, a certain number of designs for the manufactures they superintend, which should be exhibited in the annual exhibition.

They should be obliged to lecture occasionally on specific subjects, both in London and at their visit of inspection to the country schools.

They should draw up regulations for the management of the instruction in London and the country, in respect both of the precise duties of the Assistant Masters, and of the principles of instruction which ought to be adopted.

The Assistant Masters in town and country should be directly responsible to the Head Masters, and obliged to produce designs for manufactures. The Assistants in the country would have to make reports to the Head Masters.

The Female School in London should be under the superintendence of the Head Masters.

# APPENDIX C.—EXISTING SCHOOLS OF ART, METROPOLITAN AND PROVINCIAL, WITH DATE OF ESTABLISHMENT.

\* \* *The Branches are of a later date than the Schools of which they are offshoots.*

1842.	1859.	1874 (contd.)
Birmingham (with 6 branches).	Gloucester.	Rotherham.
Manchester (Cavendish St.).	Halifax.	Stafford.
Bloomsbury (Female).	1860.	Watford.
York (Minster Yard).	Boston.	1875.
1843.	Bromsgrove.	Bideford.
Nottingham.	Cirencester.	Devonport.
Sheffield.	Preston.	Dollar.
1844.	Reading.	Hastings & St. Leonards.
Coventry.	Stroud.	Londonderry.
Glasgow (with 5 branches).	1861.	Newport (Mon.).
Newcastle-on-Tyne (Library Place).	Hull.	1876.
1846.	Warminster.	Bolton.
Norwich.	1862.	Elgin.
1847.	Kidderminster.	Mansfield.
Hanley.	West London.	Plymouth (9, York Street).
Leeds.	1863.	Westminster (Royal Arch. Museum).
Stoke-on-Trent.	Lincoln.	1877.
1849.	Perth.	Barnstaple.
Dublin.	Devizes.	Doncaster.
1851.	Trowbridge.	Weymouth.
Macclesfield.	1865.	1878.
Worcester.	Bridport.	Bromley (Kent).
1852.	Frome.	Falkirk.
Limerick.	Inverness.	Manchester (Longsight Mech. Inst.).
Stourbridge.	Oxford.	Morpeth.
1853.	Salisbury.	Newcastle-on-Tyne (Corporation Street).
Aberdeen.	1867.	1879.
Bristol.	Dorchester.	Burnley.
Carnarvon.	Kilmarnock.	Chesterfield.
Cheltenham.	1868.	Liskeard.
Chester.	Cardiff.	Plymouth (Y. M. Christian Association).
Dudley.	Croydon.	Sleaford.
Durham.	Lewes.	Torquay.
St. Thomas', Charterhouse.	North London (Kingsland).	1880.
Newcastle-under-Lyme.	Wakefield.	Gosport.
Penzance.	1869.	Leicester Wyggeston's Hospital).
Swansea.	Burslem.	Manchester (Mech. Inst.).
Truro.	Manchester (Gram. School).	Blackheath, Lee, & Lewisham.
Warrington.	Sunderland.	Blackheath Hill.
1854.	1870.	Newcastle-on-Tyne (Mech. Inst., New Bridge St.).
Andover.	Belfast.	Poole.
Bath.	Derby.	York (Inst., Low Ousegate).
Carlisle.	Dover.	1881.
Carmarthen.*	Keighley.	Bedford.
Cork.	Kendal.	Bournemouth.
Exeter.	Leamington.	Burton-on-Trent.
Lambeth (with 1 branch).	Leicester (Hastings Street).	Hertford.
St. Martin's, Long Acre.	Portsmouth.	Ilkley.
South Kensington.	Winchester.	Chiswick.
Tavistock.†	1871.	St. Alban's.
Wolverhampton.	Bradford (Mech. Inst.).	South Shields.
1855.	Northampton.	Waterford.
Birkenhead (Park entrance).	Ryde.	1882.
Liverpool (S. Dist., Mount St.).	Shipley.	Lowestoft.
Liverpool (N. Dist., Liverpool College).‡	Walsal.	Canterbury.
Shrewsbury.	1872.	Chelsea.
Southampton (Hartley Inst.).	Farnham.	Dundee (Strathmore Hall).
1856.	Huddersfield.	Hornsey.
Coalbrookdale (with 1 branch).	Stratford.	Peterborough.
Dundee (High School).	Redditch.	Scarborough.
Lancaster.	Selby.	Stoke Newington.
Taunton.	Southampton (Philharmonic Hall).	Tiverton.
1857.	1873.	Weston-super-Mare.
Darlington (with 1 branch).	Berwick-on-Tweed.	1883.
Stirling.	Islington.	Birkenhead (The Holt, Tranmere).
Great Yarmouth.	Middlesborough.	Bradford (Tech. College).
1858.	1874.	Holloway (Camden School).
Brighton (with 1 branch).	Barnsley.	
Cambridge.	Barrow-in-Furness.	
Edinburgh (Male).	Bradford (Gram. School).	
Edinburgh (Female).	Bradford (Church Inst.).	
Ipswich.	Dumfries.	
	Hartlepool (West).	

Schools of Art have also been established in India, at Lahore, Bombay, Calcutta, Madras, and Jeypore; and in Australia, at Sydney and Adelaide. These Schools are not in connection with South Kensington, but most of the masters have been trained there.

\* Re-established 1880.

† Re-opened 1866.

‡ Re-opened 1879.



## APPENDIX D.

TABLE SHOWING THE NUMBER OF PERSONS RECEIVING INSTRUCTION IN ART, OR IN ELEMENTARY DRAWING, IN THE YEARS 1857 TO 1883, FROM TEACHERS HOLDING DRAWING CERTIFICATES GRANTED BY THE SCIENCE AND ART DEPARTMENT.

Years.	1. Elementary Day Schools.	2. Training Colleges for Elemen- tary School Teachers.*	3. Art Classes.	4. Provincial and Metropolitan Schools of Art, including the National Art Training School at South Kensington.	5. Art Teachers in Training and National Scholars at South Kensington.	6. Grammar Schools and other Schools examined but not aided by Grants.†	7. Teachers and Pupil Teachers. ‡	Totals.
1857	30,802	..	..	11,016	71	..	1,323	43,212
1858	65,465	..	..	11,931	62	..	2,012	79,470
1859	67,490	..	..	15,096	64	..	2,322	84,972
1860	74,267	..	..	12,651	68	..	2,495	89,481
1861	76,303	..	..	13,360	50	..	2,123	91,836
1862	71,423	..	..	13,863	59	..	2,044	87,389
1863	79,845	..	..	15,019	52	..	1,461	96,377
1864	94,083	..	..	15,527	42	..	1,028	110,680
1865	86,967	..	..	15,702	39	..	919	103,627
1866	80,084	..	1,140	18,139	47	4,219	1,049	104,668
1867	79,411	..	2,553	17,341	44	4,529	1,651	105,529
1868	93,713	2,035	4,571	18,474	53	4,716	..	123,562
1869	120,928	2,101	9,322	19,864	41	4,951	..	157,207
1870	147,243	2,418	12,119	20,290	59	5,787	..	187,916
1871	166,456	2,676	16,140	21,155	62	6,012	..	212,501
1872	194,549	3,105	17,256	22,854	61	6,309	..	244,134
1873	237,733	3,419	20,352	23,368	56	5,248	..	290,176
1874	290,425	3,475	21,851	24,138	59	5,434	..	345,382
1875	387,640	3,653	25,359	26,538	59	6,440	..	449,689
1876	460,961	3,685	31,158	27,973	52	6,583	..	530,412
1877	541,039	3,714	29,579	29,414	55	6,819	..	610,620
1878	660,531	3,775	27,152	29,415	52	6,949	..	727,874
1879	725,129	3,698	29,393	29,191	52	7,981	..	795,444
1880	768,661	3,568	26,646	30,239	54	8,140	..	837,308
1881	850,563	3,501	23,026	31,592	49	8,370	..	917,101
1882	842,100	3,454	21,215	33,729	55	8,663	..	909,216
1883	767,194	3,476	26,424	35,909	51	6,891	..	843,135

\* Students in these Colleges were examined in 1867 and previous years, but payments in aid of their instruction were first made under the regulations of the Science and Art Department in 1868.

† Previous to 1866, included under head No. 1.

‡ Since 1868, Teachers and Pupil-Teachers have been instructed in Schools of Art, Art Classes, and Elementary Day Schools, and are included in the numbers given under those heads.

TABLE SHOWING THE TOTAL AMOUNTS OF THE FEES PAID BY THE STUDENTS, OF THE LOCAL SUBSCRIPTIONS, OF THE INCOME OF THE SCHOOLS, AND OF THE AID GRANTED TO SCHOOLS OF ART BY THE DEPARTMENT, IN THE YEARS 1866 TO 1883, EXCLUSIVE OF THE COST OF CIRCULATION OF LOANS OF ART OBJECTS, BOOKS, PICTURES, ETC.

Years.	FEES PAID.				Amount of Subscriptions, &c., Payments on received.	Total Income of Schools, including Payments on Results.	Payments by Department on Results, Building, Grants, &c.†	Aid towards Purchase of Examples and Fittings.	Cost of Prizes.	Total Aid by Department.
	By Private Schools.	Schools of Art.		Total Fees.						
		By Morning Classes.	By Evening Classes.							
1866	£. 2,492	£. 9,878	£. 6,302	£. 18,672 *	£. 26,638	£. 4,112	£. 4,112	£. 1,546	£. 5,559	£. 5,559
1867	2,152	8,505	7,145	17,803	26,995	4,759	4,759	1,034	5,794	5,794
1868	1,547	10,610	6,352	18,515	31,956	9,725	9,725	1,683	11,408	11,408
1869	1,452	12,097	6,650	20,200	34,144	9,829	9,829	1,513	11,343	11,343
1870	1,798	12,843	6,825	21,468	37,878	10,383	10,383	2,023	12,406	12,406
1871	1,904	14,026	7,501	23,432	40,345	10,706	10,706	2,394	13,100	13,100
1872	1,115	14,639	7,929	24,836	42,753	11,501	11,501	2,638	14,140	14,140
1873	1,868	15,143	8,915	26,392	44,669	13,593	13,593	2,584	16,177	16,177
1874	2,037	16,054	9,033	27,213	44,968	12,617	12,617	2,464	15,082	15,082
1875	1,719	18,328	9,720	30,338	49,446	14,541	14,541	2,658	17,200	17,200
1876	1,816	20,872	10,658	33,348	55,748	15,834	15,834	639	18,253	18,253
1877	1,490	22,821	11,034	35,346	56,695	14,972	14,972	1,779	17,500	17,500
1878	1,439	22,882	10,292	34,630	6,565	14,859	14,859	1,476	17,767	17,767
1879	1,526	23,099	10,401	35,027	6,376	15,207	15,207	1,891	17,517	17,517
1880	1,826	24,069	10,570	36,467	6,783	16,091	16,091	514	20,410	20,410
1881	1,118	24,105	10,229	35,452	8,387	16,415	16,415	454	19,482	19,482
1882	1,014	26,609	11,575	39,198	8,405	16,978	16,978	613	2,453	2,453
1883	..	..	..	38,594	7,998	19,243	19,243	742	2,472	2,472
				†	†	†	†	..	..	..

\* In 1866 new Minutes came into force, under which aid was given to Schools for the Poor by payments made direct to the managers of such Schools, and the fees paid by them for instruction for the most part ceased to be returned as part of the income of Schools of Art, and were distributed by teachers who also taught in Schools of Art.

such Schools, and the rest paid by the Poor. Although many of the Schools for the Poor were still instructed by teachers who also taught in Schools of Art, £14,436 iis.

† The above statistics being tabulated this year in a new form, the amount of subscriptions, &c., received in 1883 can only be given approximately at about £8,000. This would make the total income of the Schools, including payments on results, £65,837.



## APPENDIX F.

## LIST OF STUDENTS OF THE TRAINING CLASS AT SOUTH KENSINGTON, PAST AND PRESENT.

\* \* *The third column shows the Schools of Art whence the students were received ; the word " Unconnected " indicates that the previous training was unconnected with the Department. Where blanks are found in the fourth column the employment (if any) was unconnected with the Department. The period of training was in some cases interrupted by temporary appointments.*

Name.	Period.	Educated at	Appointed to
Addey, Joseph P.	1872 to 1875	Cork	Londonderry.
Allan, James B.	1853 to 1856	Metropolitan	
Anderson, David	1876 to 1881	Dundee	Glasgow.
Anderson, John	1858 to 1863	Stoke	Halifax, Coventry.
Anderson, Henry T.	1853 to 1863	Metropolitan	Birmingham, Truro.
Andrew, Frederick W.	1855	Metropolitan	Employed by Department.
Arthur, Thomas	1853 to 1857	Metropolitan	
Ashworth, Susan A.	1854 to 1858	Metropolitan	Dublin, Edinburgh.
Atkinson, George M.	1855 to 1859	Cork	Birmingham.
Ayres, Helena	1869 to 1872	Bristol	
Bacon, Joseph P.	1854 to 1856	Manchester	Stoke-on-Trent and New-castle-under-Lyme.
Baines, Catherine	1855 to 1859	Metropolitan	
Baker, Leonard	1853 to 1856	Metropolitan	Dunfermline, Stirling.
Baker, Thomas	1869 to 1873	Coventry	Bridport, Weymouth.
Baker, Wm. John	1853 to 1855	Unconnected	Southampton.
Baldry, Alfred L.	1878 to 1879	S. Kensington	
Bale, Edwin	1855 to 1863	Metropolitan	Lambeth.
Banner, Alexander	1857 to 1861	Liverpool	Glasgow.
Barkas, Henry D.	1878 to 1880	Bath	Bradford (Church Inst.).
Barry, Sarah	1868 to 1871	Cork	
Barton, William B.	1878 to 1882	Leicester	Preston.
Bate, Henry F.	1878 to 1879	S. Kensington	
Bebb, Isabel L.	1880 to 1883	Bath	
Belinaye, Laura de la	1854 to 1857	Metropolitan	Bloomsbury, Queen Square.
Bentley, John	1854 to 1861	Macclesfield	Swansea, Toronto, Birkenhead.
Birkmeyer, Jas. B.	1857 to 1861	Liverpool	Exeter.
Birtles, Thomas	1857 to 1858	Warrington	
Black, Amy Eliza	1863 to 1868	Metropolitan	Employed by Department.
Black, Francis	1878 to 1882	Nottingham	Charterhouse.
Blair, David	1870 to 1872	Birkenhead	
Blizard, Edward	1855 to 1860	Metropolitan	Birmingham.
Boon, William	1860 to 1865	Hanley	Canterbury.
Bowen, William P.	1853 to 1854	Worcester	Worcester.
Bradbury, Alfred	1865 to 1870	Leeds	Hanley.
Brenan, James	1855 to 1860	Dublin	Birmingham, Yarmouth, Cork.
Broad, Sophia	1877 to 1879	Metropolitan	
Broad, William	1870 to 1875	Tavistock	Stroud.
Brook, Alfred N.	1853 to 1859	Manchester	Glasgow, Carlisle, Cheltenham.

Name.	Period.	Educated at	Appointed to
Broom, Edward	1856 to 1857	Metropolitan	Limerick.
Brophy, Nich. A.	1857 to 1859	Dublin	Yarmouth.
Brophy, Patrick	1856 to 1866	Dublin	Westminster, Royal Arch.
Brown, Frederick	1871 to 1877	Metropolitan	Museum.
Bunker, Joseph	1869 to 1873	Oxford	Stroud, Wakefield.
Burkinshaw, S.	1853 to 1855	Birmingham	Liverpool.
Busk, William	1881 to	Metropolitan	Still in training.
Bustin, R. B.	1853 to 1854	Metropolitan	Hereford.
Cahill, Richard S.	1854 to 1858	Unconnected	Dunfermline.
Cameron, Duncan	1858 to 1859	Dundee	
Campbell, John A.	1859 to 1865	Metropolitan	
Carter, Grace	1872 to 1874	S. Kensington	Boston, U.S.A.
Carter, James	1856 to 1861	Metropolitan	Burnley, Hanley, Ports- mouth.
Carter, Mary	1872 to 1873	S. Kensington	Boston, U.S.A.
Cartlidge, S. J.	1874 to 1881	Burslem	Hanley.
Casey, William L.	1853 to 1855	Cork	Limerick, Lambeth.
Caston, Alice	1882 to 1884	Metropolitan	
Catley, William	1867 to 1872	Boston	Preston.
Chandler, Edwin	1858 to 1864	Plymouth	Hull.
Channon, Mary E.	1855 to 1857	Metropolitan	South Kensington.
Charbonnier, Theo.	1868 to 1874	Bristol	Ryde, Southampton.
Chevallier, Tho. W.	1853 to 1857	Metropolitan	Tavistock, Yarmouth.
Childe, Ellen Eliza	1866 to 1868	Metropolitan	Philadelphia.
Clack, Thomas	1854 to 1861	Coventry	Limerick, Charterhouse, S. Kensington Museum, National Art T. School.
Clark, Charles Macdonald	1855 to 1859	Manchester	South Kensington.
Clarke, James	1878 to 1880	Metropolitan	
Cochrane, Robert	1853 to 1860	Unconnected	Dudley, Norwich.
Cole, Archibald	1853 to 1855	Unconnected	York, Madras.
Cole, Thomas W.	1882 to 1884	Metropolitan	South Kensington.
Collier, Bernard C.	1875 to 1880	Metropolitan	York, Canterbury.
Collier, Thomas F.	1852 to 1855	Dublin	Cork, Marlborough House.
Collins, Emma	1861 to 1866	Metropolitan	Freemason's School, Clap- ham.
Collins, Florence	1854 to 1855	Metropolitan	South Kensington.
Collinson, Robert	1853 to 1855	Manchester	Warrington, Marlborough House.
Cortissos, Charles	1869 to 1874	Rotherhithe	Shrewsbury.
Cosbie, William S.	1856 to 1860	Liverpool	Bristol.
Cotchett, Thomas	1854 to 1856	Metropolitan	
Cox, William	1867 to 1869	Metropolitan	Sheffield, Ryde.
Craigmile, Wm.	1883 to	Hull	Still in training.
Craister, Walter	1865 to 1867	York	Chester.
Croasdale, Eliza- beth	1868 to 1869	Metropolitan	South America.
Croome, John D.	1852 to 1856	Unconnected	Waterford, Belfast.
Dalgleish, T. J.	1874 to 1880	Coventry	Nottingham.
Davies, James	1853 to 1860	Metropolitan	Carmarthen, Bridgewater



Name.	Period.	Educated at	Appointed to
Dickenson, Henry D.	1867 to 1872	Newcastle-on-Tyne	Bromsgrove and Redditch.
Dodd, Charles T.	1882 to	Metropolitan	Still in training.
Doidge, Sarah	1854 to 1859	Metropolitan	District Schools, London.
Dominy, John	1860 to 1865	Devonport	Yarmouth.
Drummond, John G.	1852 to 1857	Cork	Llanely, Bath.
Duckett, Wm.	1864 to 1870	Preston	Dover.
Duncan, Wm.	1861 to 1863	Unconnected	Stafford.
Dundas, James	1860 to 1864	Dundee	Greenwich Hospital Schl.
Dunlop, James M.	1882 to	Kilmarnock	Still in training.
Earles, Fredk. R.	1881 to	Metropolitan	Still in training.
East, W. H.	1873 to 1877	Metropolitan	Dover.
Edgley, Sarah Jane	1855 to 1860	Metropolitan	
Edwards, John	1857 to 1858	Dunfermline	Stirling.
Edwards, Maria	1858 to 1864	Metropolitan	Employed by Owen Jones.
Elgood, Geo. S.	1872 to 1874	Leicester	
Elliott, Rebecca	1857 to 1862	Metropolitan	
Elton, Edgar	1879 to	Metropolitan	Still in training.
Elton, Samuel	1853 to 1857	Metropolitan	Norwich, Darlington.
Farncombe, Henry	1876 to 1881	Brighton	Rose Hill Training College.
Finney, John	1853 to 1855	Newcastle	Liverpool.
Fish, Evelyn	1874 to 1875	Metropolitan	
Fisher, Amy	1879 to 1882	Metropolitan	
Fisher, Alexander	1862 to 1868	Dudley	Lewes.
Ford, James	1856 to 1861	Penzance	Leeds, Macclesfield, Cape of Good Hope.
Ford, William	1855 to 1857	Spitalfields	
Foster, William	1854 to 1855	Manchester	Birkenhead.
Fraser, A. Edward	1856 to 1860	Dublin	Clonmel.
Fraser, John P.	1861 to 1867	Aberdeen	Salisbury.
Freed, Mary A.	1855 to 1861	Metropolitan	
Fussell, Arthur	1858 to 1859	St. Martin's	
Gallimore, Samuel	1856 to 1860	Potteries	
Gear, Arth. Handel	1871 to 1874	Metropolitan	
Geddes, William	1858 to 1859	Glasgow	
Geoffroi, Fredk.	1877	Penzance	
Geoffroi, H. M.	1853	Metropolitan	Penzance, Truro.
Gibbons, Edward	1872 to 1876	Cirencester	Edinburgh.
Gibbs, Charlotte J.	1855 to 1861	Metropolitan	
Gilbert, Herbert	1853 to 1856	Metropolitan	Bath, Lancaster.
Gill, E. Rowland	1873 to 1877	Leeds	Bridport, Poole.
Gill, George R.	1853 to 1854	Unconnected	Truro.
Gill, Henry P.	1878 to 1882	Brighton	Adelaide, South Australia.
Gillow, Robert	1861 to 1863	Bath	
Girling, Richard	1853 to 1856	Unconnected	
Glass, Alexander	1858	Unconnected	
Glenny, Wm. Jos.	1859 to 1865	St. Martin's	King's College.
Godwin, Mary	1858 to 1863	Dublin Lace School	
Goepel, Jame S.	1862 to 1867	Liverpool	Frome.

Name.	Period.	Educated at	Appointed to
Gray, George	1855 to 1857	Potteries	West London.
Gray, Thomas	1860 to 1863	Unconnected	Bombay.
Greenwood, Edwin	1876 to 1882	Kidderminster	Employed by Department,
Griffiths, John	1856 to 1864	Metropolitan	Bombay.
Griffiths, Richard	1857 to 1860	Carnarvon	Truro.
Griffiths, William T.	1853 to 1858	Unconnected	Yarmouth, Ipswich.
Grubb, William	1867 to 1868	Dundee	Dundee (High School).
Gunn, Archibald	1855 to 1859	Unconnected	Burnley, Taunton, Wolverhampton.
Hackford, Mary	1878 1884	Metropolitan	
Hagreen, Henry B.	1853 1855	Unconnected	Marlborough House and National Art T. School.
Hale, Henry Owen	1858	Metropolitan	
Hale, Robert	1854 to 1869	Manchester	Belfast, New Cross.
Hall, Julia Georgina	1867 to 1868	Metropolitan	
Hall, Philip	1882 to	Cirencester	Still in training.
Hammond, Ellen G.	1873 to 1877	Macclesfield	Drowned on voyage to India.
Harbutt, William	1869 to 1874	Metropolitan	Bath.
Harden, Maria	1855 to 1860	Metropolitan	
Hare, George	1877 to 1884	Limerick	South Kensington.
Harley, George Wm.	1873 to 1880	Windsor	Belfast.
Harley, Robert	1855 to 1858	Unconnected	Cambridge.
Harold, Henry	1858	Finsbury	
Havell, Ernest B.	1880 to 1883	Reading	Madras.
Haydon, Edward	1861 to 1863	Warrington	
Healy, James	1853 to 1854	Dublin	Clonmel.
Heath, Alice M.	1882 to	Gloucester	Still in training.
Heazle, William	1854 to 1858	Cork	
Hewitt, Alfred E.	1883 to	Birmingham	Still in training.
Hepworth, Walter	1872 to 1873	Leicester	
Hill, Henry	1858 to 1860	Birmingham	
Hill, H.	1873 to 1875	Cardiff	Northampton.
Hill, John	1855 to 1859	Warrington	Bath.
Hill, Joseph	1872 to 1877	Hanley	Manchester.
Hill, Joseph	1858 to 1861	Metropolitan	
Hipwood, Sarah	1854 to 1858	Metropolitan	
Hodder, Albert	1870 to 1875	Bridport	Tavistock, Worcester.
Hodder, Charles D.	1854 to 1856	Metropolitan	Hanley.
Hodgetts, Thomas	1856 to 1857	Metropolitan	
Hodges, Charles M.	1871 to 1879	Bristol	Bath.
Holmes, Thomas	1854 to 1861	Dublin	Dublin, Devonport.
Home, Emily	1868 to 1871	Bristol	
Hone, Alfred	1856 to 1859	Unconnected	
Horncastle, Jane A.	1862 to 1867	Metropolitan	
Hosford, Fredk. F.	1854 to 1857	Cork	Carmarthen, Swansea.
Howard, Vernon	1855 to 1861	Metropolitan	Boston.
Hudson, Henry	1882 to	Metropolitan	Still in training.
Hulme, Fredk. E.	1859 to 1864	Metropolitan	
Hulme, Robert C.	1860 to 1863	Metropolitan	Marlborough Coll., Putney, Manchester, Blackheath.
Hunt, Jane	1855 to 1858	Metropolitan	



Name.	Period.	Educated at	Appointed to
Hunter, Annie	1883 to	Metropolitan	Still in training.
Inskep, Janet	1858 to 1864	Metropolitan	Barrow-in-Furness.
Ireland, Samuel J.	1870 to 1874	Metropolitan	
Jackson, William	1854 to 1855	Unconnected	Nottingham. Dudley. Barnsley.
James, Charlotte	1858 to 1860	Metropolitan	
Jefford, J. A.	1874 to 1878	Bridport	
Jewsbury, Thomas	1856 to 1857	Metropolitan	
Jobbins, Wm. Hy.	1872 to 1876	Leicester	
Jones, David	1862 to 1868	Carmarthen	
Jones, William	1869 to 1874	Carmarthen	
Julyan, Mary	1858	Metropolitan	
Kean, J. A.	1875 to 1878	Aberdeen	Doncaster, York (Minster Yard).
Kelly, Edwin J.	1860 to 1863	Macclesfield	Gloucester.
Kemp, John	1854 to 1860	Cork	
Kemp, Minna	1875 to 1879	Metropolitan	Dundee. Kidderminster.
Kennedy, James	1861 to 1863	Dublin	
Kennedy, John	1854 to 1856	Dublin	
Kennedy, Joseph	1858 to 1862	Dundee	
Kinnebrook, Wm. A.	1853 to 1855	Unconnected	
Lamprey, Joshua	1855 to 1856	Dublin	Manchester Gram. School, Hartley Institute, South- ampton.
Lanckenick, John C.	1854 to 1862	Metropolitan	
Langman, A. W. F.	1874 to 1875	Metropolitan	
Larking, Mary	1863 to 1868	Unconnected	Employed by Department.
Lee, John	1883 to	Darlington	Still in training.
Lees, Herbert	1854 to 1858	Metropolitan	Carlisle.
Legge, Lionel	1855 to 1859	Metropolitan	Lancaster, Sheffield.
Lewis, Alfred	1877 to 1882	Leicester	Weston-super-Mare.
Lindsay, Thomas	1867 to 1880	Liverpool	Belfast, Rugby College.
Llewellyn, S. H. W.	1879 to 1883	Cirencester	S. Kensington, Lambeth.
Lloyd, J. A.	1881 to 1883	Metropolitan	Marlborough College.
Lock, Henry H.	1855 to 1863	Metropolitan	St. Helen's, Westminster, Calcutta.
Longshaw, Alfd. B.	1854 to 1855	Macclesfield	Newcastle.
Lord, John	1855 to 1857	Dublin	
Lowenthal, Dora	1879 to 1882	Bristol	Dublin, Royal Society. Paisley, Glasgow. Monmouth.
Lowne, Joseph J.	1867 to 1870	Metropolitan	
Luke, Frederick	1873 to 1877	Tavistock	
Lyne, Robert Edw.	1854 to 1856	Unconnected	
Lyons, Thomas	1867 to 1872	Cork	
McCarty, William	1867 to 1870	Cork	Waterford. Oxford.
McCloy, Samuel	1853	Belfast	
Macdonald, Alex.	1859 to 1864	Dundee	

Name.	Period.	Educated at	Appointed to
McGill, Murdoch	1862 to 1868	Dudley	Cape of Good Hope.
McGregor, Sarah E.	1869 to 1872	Queen Square	
McMinn, Jane K.	1868 to 1870	Metropolitan	
McNaught, Alex.	1873 to 1876	Kilmarnock	Preston.
Marsh, Isabella	1873 to 1877	Metropolitan	
Matteaux, Clarina	1855 to 1860	Female School, Gower Street	
Menzies, John	1860 to 1866	Aberdeen	Charterhouse.
Merritt, William J.	1872 to 1880	Gloucester	Isle of Man.
Midwood, Wm. H.	1855 to 1856	Huddersfield	
Millar, Charles B.	1873 to 1877	Kilmarnock	Kilmarnock.
Millard, Charles S.	1877 to 1881	Metropolitan	Cheltenham.
Miller, Annie Dupuy	1871 to 1873	Newcastle-on-Tyne	
Miller, James	1858 to 1860	Aberdeen	Cirencester.
Mills, Eliza	1854 to 1857	Female School	Whitelands Coll., Spitalfields.
Mills, Samuel F.	1858 to 1863	Metropolitan	Spitalfields.
Moffat, Frederica	1874 to 1877	Metropolitan	Technical School, Kensington
Morley, William	1855 to 1858	Metropolitan	Edinburgh.
Arthur			
Morrogh, John J.	1860	Cork	
Morton, George	1873 to 1878	Newcastle-on-Tyne	Assistant Master, South Kensington.
Muckley, William	1852 to 1853	Birmingham	Burslem.
Jabez			
Mulligan, James A.	1855 to 1856	Unconnected	Coalbrookdale.
Mulligan, Walter	1881 to	Walsall	Still in training.
Mulready, Augustus E.	1859	Metropolitan	
Murcott, Theophilus	1872 to 1877	S. Kensington	
Nesbitt, Sidney	1868 to 1869	Boston	Bath, Frome, Blackheath.
Newbery, F. H.	1882 to	Metropolitan	Still in training.
Nichols, Alfred P.	1855 to 1863	Metropolitan	Bristol.
Norris, William	1878 to 1883	Gloucester	South Kensington.
Nottingham, John Wm.	1853 to 1855	Metropolitan	
Noyes, Henry J.	1858	Unconnected	
Offord, John J.	1854 to 1856	Unconnected	Plymouth.
Park, John	1871 to 1878	Newcastle-on-Tyne	
Parker, John B.	1859 to 1867	Birmingham	Mauritius, Charterhouse, St Martin's.
Parkinson, Amelia	1871 to 1873	Metropolitan	
Payne, George	1871 to 1873	Metropolitan	
Peal, Samuel E.	1856 to 1859	Metropolitan	Finsbury.
Pearce, Joseph A.	1882 to	Bristol	Still in training.
Perkin, Emil S.	1877 to 1882	Barrow-in-Furness	Tiverton.



Name.	Period.	Educated at	Appointed to
Pilsbury, Richard	1858	Unconnected	Marylebone.
Pilsbury, Wilmot	1859 to 1864	Birmingham	Still in training.
Poole, John O.	1883 to	S. Kensington	Carlisle, Tavistock, Hull.
Pozzie, William E.	1853 to 1861	Metropolitan	Inverness.
Pratt, Robert	1869	Dundee	Manchester Gram. School.
Pritchard, Zachariah	1862 to 1869	Macclesfield	
Pryce, Henry E.	1869 to 1872	Metropolitan	Brighton, Bath, St. Alban's,
Puckett, Robert C.	1859 to 1865	Metropolitan	Watford.
Rafter, Henry	1853 to 1854	Unconnected	Coventry.
Raimbach, David	1857 to 1858	Unconnected	Birmingham.
Raimbach, Lewis	1880 to 1882	Metropolitan	
Randall, John	1855 to 1865	Metropolitan	Employed by Department.
Randerson, Pauline	1881 to	Metropolitan	Still in training.
Rawle, John Samuel	1858 to 1864	Unconnected	Nottingham, West London.
Rawson, William	1868 to 1874	Leeds	Keighley.
Rees, Mary	1857 to 1865	Metropolitan	
Reily, Francis	1883 to	Birmingham	Still in training.
Renard, Edwin	1878 to 1881	Hastings	Shipley.
Richards, Charles	1860 to 1861	Birmingham	
Rider, Haywood	1883 to	York	Still in training.
Riley, Benjamin	1854 to 1856	Manchester	
Riley, Thomas	1874 to 1881	Kendal	
Roberts, William	1867 to 1872	Southampton	Oxford, Stroud.
Robinson, Thos. W. H.	1867 to 1872	Leeds	Lewes.
Robjohn, Francis R.	1857 to 1861	Tavistock	Nottingham.
Rove, John	1854 to 1856	Penzance	Manchester, Taunton.
Rowland, John C.	1853	Unconnected	Carnarvon.
Ryan, Charles	1854 to 1856	Dublin	Leeds.
Ryan, Francis Jas.	1863 to 1864	Metropolitan	Great Yarmouth.
Ryder, Emily	1865 to 1867	Dublin	
Ryles, George	1856 to 1857	Potteries	Potteries, Basingstoke.
Sadler, Alfred	1861 to 1863	Metropolitan	
Sawkins, Isabel	1858 to 1867	Metropolitan	
Schröder, Walter	1879 to 1884	Brighton	Chester.
Scott, Walter	1873 to 1879	Coventry	Macclesfield.
Sharpe, Herbert	1879 to 1882	Metropolitan	
Sheil, Edward	1855 to 1866	Unconnected	Cork.
Short, John T.	1859 to 1864	Bath	Andover.
Slocombe, Chas. P.	1854 to 1855	Metropolitan	South Kensington.
Smith, Isabella F.	1867 to 1871	Queen Square	
Smith, John A.	1859 to 1864	Dundee	Oxford.
Smith, Walter	1855 to 1860	Metropolitan	St. Martin's, Charterhouse,
			Leeds.
			Dublin.
Smyth, Walter E.	1857 to 1858	Dublin	
Soden, Susannah	1861 to 1865	Metropolitan	Birmingham.
Sonnes, William H.	1855 to 1857	Metropolitan	Tavistock.
Spain, John II.	1877 to 1882	Dover	Lambeth, Principal Nat.
Sparkes, John	1855 to 1859	Unconnected	Art Training School.
			Still in training.
Spencer, Augustus	1881 to	Metropolitan	

Name.	Period.	Educated at	Appointed to
Spragg, Catherine	1865 to 1866	Metropolitan	Merthyr Tydvil, Bath.  Leeds. Perth. St. Martin's. Leeds. York, Birmingham. Kendal, Hastings. Manchester.  York, Leeds, [Ryde, Glas- gow, Bath. <del>1865 to 1866</del> Marlborough House. Aberdeen.  Wolverhampton, Lincoln. Cheltenham. Belfast.  Burslem. Durham. Warrington. Cheltenham.  Belfast, Tavistock, Wellington College. Kidderminster. Southampton.  Kendal.  Paisley.   Newcastle.  National Scholar. Birmingham. Croydon.
Stannus, Anthony	1852 to 1854	Belfast	
Stanton, G. Clark	1853	Birmingham	
Steel, Margaret	1870 to 1872	Dundee	
Stevenson, Andrew	1857 to 1861	Dundee	
Stevenson, Rea J.	1862 to 1869	Halifax	
Stopford, Wm. H.	1860 to 1863	Cork	
Sturgeon, William	1862 to 1868	Leeds	
Sturtevant, Chas. T.	1853 to 1858	Unconnected	
Sullivan, Michael	1864 to 1870	Metropolitan	
Summerscales, John	1879 to 1883	Hull	
Swallow, Jane F.	1856 to 1861	Metropolitan	
Swallow, John C.	1853 to 1874	Metropolitan	
Swinstead, Charles	1853 to 1855	Metropolitan	
Sylvester, Henry	1855 to 1858	Metropolitan	
Taylor, Edward R.	1858 to 1863	Burslem	Burslem. Durham. Warrington. Cheltenham.  Belfast, Tavistock, Wellington College. Kidderminster. Southampton.  Kendal.  Paisley.   Newcastle.  National Scholar. Birmingham. Croydon.
Taylor, J. B.	1873 to 1878	Metropolitan	
Teasdale, John	1869 to 1870	Newcastle-on-Tyne	
Theaker, George	1867 to 1869	Sheffield	
Thomas, Stephen G.	1862 to 1868	Penzance	
Thompson, F.	1874 to 1877	Darlington	
Thompson, J. C.	1853 to 1855	Unconnected	
Thorne, R. C.	1875 to 1880	Gravesend	
Tock, Frederick A.	1872 to 1875	S. Kensington	
Trowbridge, G.	1875 to 1880	Birmingham	
Tucker, Raymond	1853 to 1859	Unconnected	
Tucker, William	1867 to 1872	Taunton	
Turner, Harris	1871 to 1874	Metropolitan	
John			
Turner, George	1870 to 1875	Metropolitan	
Twynam, Elizabeth	1870 to 1872	Metropolitan	
Underhill, Edward S.	1869 to 1870	Metropolitan	Paisley.   Newcastle.  National Scholar. Birmingham. Croydon.
Urie, Daniel	1854 to 1855	Paisley	
Van Bever, Anthony	1853 to 1854	Unconnected	
Wade, George	1875 to 1876	Metropolitan	
Waite, James	1855 to 1856	Newcastle	
Waite, Robert	1860 to 1863	Cheltenham	
Thorn			
Walford, Amy	1877 to 1878	Metropolitan	
Isabella			
Walker, James W.	1853 to 1854	Norwich	
Wallis, W.	1875 to 1879	Birmingham	



Name.	Period.	Educated at	Appointed to
Walsh, Nicholas	1856 to 1857	Dublin	
Ward, George	1881 to	Devizes	Still in training.
Wardle, George	1855 to 1863	Macclesfield	Devonport.
Watson, Lizzie	1870 to 1872	Unconnected	
Watson, Thomas	1870 to 1875	Leeds	Dollar.
Watson, William P.	1876 to 1881	Metropolitan	South Kensington.
Way, Charles Jones	1856 to 1858	Metropolitan	Canada.
Way, William Cosens	1856 to 1861	Metropolitan	Wolverhampton, Newcastle - on - Tyne and Sunderland.
Webster, Alfred George	1871 to 1877	Metropolitan	Lincoln.
Wheeler, Sarah Ann	1856 to 1861	Unconnected	
Whitaker, Chas. H.	1854 to 1857	Metropolitan	Birmingham.
White, John	1853 to 1856	Unconnected	Leeds.
White, William	1879 to	Leeds	Still in training.
Whitehead, Arthur	1878 to 1884	Leamington	South Kensington.
Wiggzell, Montague	1854	Metropolitan	Exeter.
Wilkinson, Alfred	1883 to	S. Kensington	Still in training.
Williamson, Jas. B.	1853 to 1859	Belfast	Newcastle, Taunton, Female School, Gower Street.
Williamson, Jas. J.	1870 to 1873	Metropolitan	Rossall School, Lancashire.
Willis, Richard H. A.	1877 to 1883	Cork	Manchester.
Wilson, Catherine	1854 to 1855	Metropolitan	South Kensington.
Wilson, Helena	1857 to 1861	Metropolitan	Queen Square.
Wood, Daniel	1861 to 1862	Metropolitan	Cambridge.
Wood, George A.	1877 to 1882	Metropolitan	Hertford.
Woodhouse, F. W.	1883 to	Metropolitan	Still in training.
Woolner, Henry	1856 to 1861	Unconnected	Coalbrookdale.
Woon, Rosa E.	1869 to 1873	Metropolitan	
Wright, Hy. Wm.	1856 to 1858	Unconnected	
Wright, Peter	1878	Unconnected	
Wrigley, William	1857 to 1859	Aberdeen	
Yeates, George P.	1853 to 1854	Unconnected	Stourbridge.
Young, Wm. Allen	1854 to 1856	Dublin	

## APPENDIX G.

## LIST OF NATIONAL SCHOLARS, PAST AND PRESENT.

Name.	Period.	Where from.	Appointments, &c.
Fildes, S. Luke	1863 to 1865	Warrington	Designer and Draughtsman. (now A.R.A.).
Harris, Joseph	1863 to 1865	Nottingham	Appointed to Salisbury.
Brophy, Andrew	1863 to 1871	Dublin	Designer to Messrs. Trollope ; Technical School, Finsbury.
Ford, James	1864	Leeds	Macclesfield School of Art.
Slocombe, Fred. A.	1864 to 1867	Metropolitan	Designer, Artist, and Etcher.
Gandy, Robert	1864 to 1865	Metropolitan	Draughtsman at Northampton.
Wood, Henry	1865 to 1867	Warrington	Draughtsman on <i>Graphic</i> (now A.R.A.).
Morris, Rowland J.	1865 to 1871	Burslem	Modeller to Messrs. Wedg- wood, Burslem.
Wright, Wm.	1865 to 1868	Burslem	Modeller to Messrs. Blash- field, Stamford.
Chapman, John	1865 to 1867	Metropolitan	Employed by Department as Modeller.
Morrison, Walter Wm.	1865 to 1866	S. Kensington	Employed by Department.
Gibbons, Albert	1865 to 1868	Gloucester	Drowned in Serpentine.
Emms, John	1865 to 1867	Yarmouth	Ecclesiastical Decorator and Animal Painter.
Brewtnall, Ed- ward	1865 to 1867	Warrington	Draughtsman on Wood.
Wise, William	1865 to 1868	S. Kensington	Designer to Messrs. Minton.
Wormleighton, Edward	1866 to 1868	S. Kensington	Designer to Messrs. Trollope.
Lunn, Richard	1866 to 1868	Sheffield	Master at Sheffield.
Simpson, William Page	1866 to 1868	Metropolitan	
Kingman, George	1866 to 1868	Bath	Designer to Messrs. Benton & Lewis, Kidderminster.
Gibbons, Owen	1866 to 1869	Cirencester	Employed by Department.
Marsh, James	1866 to 1867	Stoke	Designer and Modeller, Pot- teries.
Morgan, George	1866 to 1868	Birmingham	Die Sinker to Messrs. Wyon, afterwards Principal Medal- list at Philadelphia Mint.
Mackarness, Wil- liam	1867 to 1869	S. Kensington	Designer to Messrs. Morris, Queen Square.
Sharpe, Thomas	1867 to 1869	Charterhouse	Designer to Messrs. Morris, Queen Square.
Morrison, Peter	1867 to 1869	Kiddermin- ster	Designer at Kidderminster.
Randall, Wm.	1867 to 1869	Stroud	Designer to Messrs. Hartley & Co., Westminster.
Beesley, James	1867 to 1869	Birmingham	Designer at Birmingham.
Rushworth, Geo.	1867 to 1869	Halifax	Designer to Messrs. Crossley, Halifax.



Name.	Period.	Where from.	Appointments, &c.
Brooke, John	1867 to 1869	Sheffield	Modeller to Rowland Morris.
Mason, Herbert	1867 to 1868	Birmingham	Designer and Modeller at Birmingham.
Galli, Luigi	1868 to 1872	Preston	Preston School of Art.
Cox, Thomas	1868	Birmingham	Designer to Messrs. Hart & Co.
Eyre, John	1868 to 1870	Stoke-on-Trent	Designer to Messrs. Morris, Queen Square, Designer.
Perks, Benjamin	1868 to 1871	Kidderminster	
Kirkman, Wm.	1868	S.Kensington	
Turner, John	1868 to 1870	Sheffield	Designer to Messrs. Walker, Cabinet Makers.
Frost, John	1868	Coventry	
Black, Amy Eliza	1868 to 1869	Metropolitan	Employed by Department as Tile-painter.
Walker, Susanah	1868 to 1869	S.Kensington	Employed by Department as Tile-painter.
Arnold, W. Henry	1869 to 1871	Metropolitan	China Painter to Messrs. Mortlock.
Foster, Herbert W.	1869 to 1871	Nottingham	Employed by Department as Decorative Painter.
Hardgrave, Chas.	1869 to 1871	York	Designer, Whitefriars Glass Works.
Marshall, Wm.	1869 to 1871	Sheffield	Modeller.
Morgan, Walter Jenks	1869 to 1871	Birmingham	Designer of Stained Glass.
Nunn, Walter J.	1869 to 1871	Charterhouse	Designer to Messrs. Button & Sons, Fleet Street.
Smith, Jno. Bates	1869 to 1871	Halifax	Designer to Crossley & Co., Halifax.
Rossiter, Henry	1869 to 1871	Frome	Glass Painter to Messrs. O'Connor, Berners Street.
Wilson, Thos. W.	1869 to 1871	S.Kensington	Wood Draughtsman and General Designer.
Golding, Thos. A.	1869 to 1871	S.Kensington	Glass Painter to Messrs. Heaton, Butler, & Bain.
Morton, Chas. J.	1869 to 1871	Birmingham	Designer to Messrs. Mitchell, Vane, & Co., New York.
Fourness, Wm.	1869 to 1871	Charterhouse	Designer to Messrs. Trollope.
Drake, George E.	1869 to 1871	Halifax	Carpet Designer.
Rhodes, Wm. P.	1869 to 1871	Newcastle	
Marklew, Wm.	1870	Birmingham	
Cope, James	1870 to 1872	Hanley	Modeller in the Potteries.
Rowley, James	1870 to 1872	West London.	Designer to Messrs. Heldbruner, Regent Street.
Reeves, Thomas	1870 to 1872	Birmingham	Employed by Messrs. Dee, or Sherwood.
Clauson, William	1870 to 1872	S.Kensington	Designer to Messrs. Trollope.
Payne, George	1871 to 1873	S.Kensington	Designer to Messrs. Akroyd & Sons, Halifax.
Shaw, John J.	1871 to 1873	S.Kensington	Draughtsman to Messrs. Aitchison, architects.
Simpson, Geo. G.	1871 to 1873	S.Kensington	West London School of Art.
Suter, James W.	1871 to 1872	S.Kensington	
Hodges, Geo. H.	1871 to 1873	Spitalfields	

Name.	Period.	Where from.	Appointments, &c.
Harrison, Joseph	1871 to 1873	Nottingham	Leicester School of Art.
Singer, Walter H.	1871 to 1873	Frome	Designer at Frome.
Emery, Chas. E.	1871 to 1873	Birmingham	Drowned in Thames trying to save life.
Coulson, Matthew	1871 to 1873	Newcastle-on-Tyne	Designer to Messrs. Trollope ;
Gibbons, Edward	1872	Cirencester	West London School of Art.
Drummond, Geo. D.	1872 to 1874	S.Kensington	Edinburgh School of Art.
Montgomery, William	1872 to 1874	Newcastle-on-Tyne	Designer to Mr. Heyman, lace manufacturer, Nottingham.
Abraham, Robert	1872 to 1874	Stoke-on-Trent	Glass Painter to Messrs. Clayton and Bell.
Currie, Sidney D.	1872 to 1874	Birmingham	Designer to Messrs. Copeland, Stoke.
Thomas, Jas. H.	1872 to 1874	Bristol	Designer.
Petty, Edward	1872 to 1874	Salisbury	Sculptor.
Watkins, John	1873 to 1875	Birmingham	Carpet Designer.
Lane, John Q.	1873 to 1875	Belfast	Employed by Department ; now Designer in Paris.
Schenck, Fred. E.	1873 to 1875	Hanley	Designer for Damask.
Langley, Walter	1873 to 1875	Birmingham	Art Master, Hanley.
Clauson, George	1873 to 1875	S.Kensington	Water Colour Painter.
Sherlock, John A.	1873 to 1875	Warrington	Designer.
Humphries, Charles	1874 to 1876	S.Kensington	Designer to Messrs. Simpson.
Ward, James	1874 to 1876	Belfast	Employed by Department on Sir Frederick Leighton's Cartoon.
Hindley, Charles	1874 to 1875	Coalbrookdale	Art Director in Pottery Works.
Derrick, William	1874 to 1876	Bristol	Bristol School of Art.
Brindley, Charles A.	1874 to 1876	Kidderminster	Designer for Textiles.
Tidmarsh, Hy. E.	1874 to 1876	S.Kensington	Designer.
Edelstein, Alice J.	1874 to 1876	Warrington	Designer to Messrs. Templeton, Glasgow.
Jameson, Benjamin	1875 to 1877	Warrington	Designer for Iron Work, Birmingham.
Collins, Charles Edward	1875 to 1877	Birmingham	Modeller.
Bloor, Daniel	1875 to 1878	Hanley	Designer for Damask.
Bell, Thomas F.	1875 to 1878	Belfast	Glass Painter and Designer at Birmingham.
Reynolds, Henry	1875 to 1878	Birmingham	Modeller.
Harvey, Henry	1875 to 1878	S.Kensington	Designer to Messrs. Jackson.
Broad, William	1876 to 1878	Worcester	Designer.
Holgate, Joseph	1876 to 1879	Halifax	Sydney School of Art.
Phillips, Thomas	1876 to 1878	Belfast	Designer, Frome.
Singer, Edgar Ratcliffe	1876 to 1879	Frome	Designer for House Decoration.
Cresswell, Christina F. E.	1876 to 1878	Bristol	Pottery Painter.
Rhead, George W.	1877 to 1879	Stoke-on-Trent	Designer.
Benson, J. Marsh	1877 to 1879	Sheffield	



Name.	Period.	Where from.	Appointments, &c.
Kennington, Thomas B.	1877 to 1879	Liverpool	Portrait Painter.
McKenzie, Wm.	1878 to 1880	Belfast	Designer for Damask.
Ascough, Edw. W.	1878 to 1880	Birmingham	Dublin School of Art.
Bladen, Thos. W.	1878 to 1880	Newcastle	Designer.
Nicholas, Arthur	1878 to 1880	Coalbrook- dale	Designer.
Rhead, Louis J.	1878 to 1880	Newcastle	Designer, Brooklyn, U.S.
Walford, Amy Isabella	1878 to 1880	S. Kensington	Technical School, Kennington.
Ledward, Richd. A.	1879 to 1882	Burslem	Sculptor.
Marriott, Fredk.	1879 to 1882	Coalbrook- dale	Designer to Marcus Ward & Co.
Hayes, Michael	1879 to 1881	Limerick	Designer to Messrs. Trollope.
Proctor, Joseph	1879 to 1882	Burslem	Charterhouse School of Art.
McKenzie, John	1879 to 1881	Belfast	Designer for Damask.
Drury, Alfred	1879 to 1881	S. Kensington	Modeller, Paris.
Riley, Arthur D.	1879 to 1881	S. Kensington	Sydney School of Art.
Pratt, Wm. B.	1880 to 1882	Cirencester	Designer for Ecclesiastical Fur- niture.
Bowcher, Alfred W.	1881 to 1883	S. Kensington	Modeller, Terra-cotta Works, Canstock, Cornwall.
Gibbons, Francis	1881	Cirencester	Designer for Pottery.
Morrow, Albert J.	1881 to 1883	Belfast	Wood Draughtsman, Fine Art Society, Bond Street.
Toft, Albert A.	1881 to 1883	Newcastle	Designer.
Bardell, Charles	1881 to 1883	Birmingham	Designer, Stained Glass Works, Birmingham.
Davis, Louis	1881 to 1883	S. Kensington	Designer and Decorator.
Page, John W. E.	1881 to 1883	Lambeth	Employed by Department.
Thomas, W. G.	1881 to 1883	Westminster	Manchester School of Art.
Gater, John	1882	Newcastle- under-Lyme	Designer.
Palin, Wm. M.	1882 to 1883	Burslem	Employed by Department in Italy.
Rhodes, Roland	1882	Newcastle- under-Lyme	Preston School of Art.
Tomlins, Henry J.	1882	Worcester	Examiner of Designs, Patent Office, Chancery Lane.
Steeley, Frank	1882 to 1883	Birmingham	Designer for Silver Plate, Bir- mingham.
Bradburn, John W.	1882	Coalbrook- dale	Still in training.
Evans, John A.	1882	Gloucester	" "
Roberts, Ellis W.	1882	Stoke-on- Trent	" "
McCormick, Ar- thur D.	1883	Belfast	" "
Henney, Geo. F.	1883	Birmingham	" "
Abraham, Francis	1883	West London	" "
Gibson, Henry	1883	Preston	" "
Penson, Fredk. T.	1883	Stoke-on- Trent	" "
Leighton, Fredk.	1883	Coalbrook- dale	" "

Name.	Period.	Where from.	Appointments, &c.
Crompton, Edw.	1883	S.Kensington	Still in training.
Gates, Wm. H.	1883	S.Kensington	" "
Fisher, John	1883	Sheffield	" "
Albrow, Oscar R.	1884	Yarmouth	" "
Brown, W. K.	1884	West London	" "
Flowerdew, C. E.	1884	Nottingham	" "
Fisher, Alex.	1884	Torquay	" "
Smith, Thomas	1884	Coalbrook- dale	" "